



Institute of Archaeology

ARCL0131 Exhibition Project

2023-24, TERM 2

15 CREDITS



Science of Spying exhibition mock-up, Science Museum

Lectures: Thursdays 9:00-13:00 (timings vary) / IoA Room 209

Seminars & groups work: Wednesdays: 14:00-18:00 / IoA Room B13

Co-ordinator: Prof Theano Moussouri

Email: t.moussouri@ucl.ac.uk

Room: 405b

Online academic feedback & support meetings: 9.00–
11.00 Wednesdays

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Exhibition Project Supervisor: Ian Carroll

Email: i.carroll@ucl.ac.uk

Moodle: <https://moodle.ucl.ac.uk/course/view.php?id=39069#section-0>

IMPORTANT INFORMATION REGARDING ASSESSMENTS:

The **coursework coversheet** is available on the course Moodle pages and here: <https://www.ucl.ac.uk/archaeology/current-students> under “Policies, Forms and Guidelines”.

Please enter **your five-digit candidate code on the coversheet and *in the subject line*** when you upload your work in Moodle.

Please use **your five-digit candidate code as the name of the file** you submit.

Please refer to <https://www.ucl.ac.uk/archaeology/current-students/iaa-student-handbook/13-information-assessment>
<https://www.ucl.ac.uk/archaeology/current-students/iaa-study-skills-guide/referencing-effectively-and-iaa-guidelines>
<https://www.ucl.ac.uk/students/exams-and-assessments/academic-integrity>
<https://library-guides.ucl.ac.uk/referencing-plagiarism/acknowledging-AI>
for instructions on coursework submission, IAA referencing guidelines and marking criteria, as well as UCL policies on penalties for late submission, over-length work, the use of text generation software (AI) and academic misconduct.

1. MODULE OVERVIEW

Module description

This Module consists of two parts. One part involves the development of an integrated exhibition project, which consists of a temporary display, digital resources and a public engagement event, and runs from January through to the beginning of May. The project is driven and created by a group of students who take this the Exhibition Project module with support from the Coordinator, Supervisor and a panel of experts. The other part consists of taught sessions and workshops, which are run by museum professionals and other experts, and cover topics that directly relate to different elements of exhibition development.

Module Aims

This Module aims to:

- Foster critical awareness of the general principles of effective communication with visitors and other stakeholders presented in the Museum Communication and Audience Engagement Module through students' involvement in an interpretative project;
- Encourage students to develop and exchange knowledge through working in a group;
- Foster students ability to directed their own learning and develop their professional, academic, practical and personal knowledge and skills; and
- Encourage students to take responsibility for their own learning through the provision of supportive practical projects and assessments.

Learning outcomes

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

- apply theoretically-based principles of communication with audiences in informal learning environments internationally;
- assess and use various media and interpretive techniques to communicating effectively and to engage audiences in a culturally responsive manner
- develop key communication, team working, project and time management, problem solving skills in a museum setting;
- conduct evaluation studies in the development of exhibitions and other services;
- assess and select appropriate solutions and apply them in practical situations;
- utilise current examples of good practice in the development of spaces and services that communicate effectively and foster a wide range of learning experiences.

Methods of assessment

The module is assessed through **three pieces** of interrelated assessments of a total of approximately 4,500 words of coursework, divided into one personal project journal of 1,500 words, one portfolio and the project products. The portfolio will include a 5,000 word project brief (part of group effort) and any appendices. The project portfolio will be assessed along with the products of the project. Each student must submit an electronic copy of a personal project journal. Please make sure that you use the bibliography of reflective practice (see below) and any other literature relevant to your placement.

If students are unclear about the nature of an assignment, they should contact the Module Co-ordinator. The Module Co-ordinator and Supervisor will present an outline of the approach to the assessment in class and answer any questions.

The target for return of coursework to students is four weeks from submission.

Please note that the use of software to generate research and content is not allowed for marked assessments for this module and will be penalised; the use of software for language and writing review and improvement is permitted, and the software and the way it has been used must be indicated in the relevant boxes on the coursework coversheet. UCL defines language and writing review as checking "areas of academic writing such as structure, fluency, presentation, grammar, spelling, punctuation, and language translation.

Deadlines

***Assessment 1 (personal project diary/log): 17 May 2024 (11.59pm)**
Target date for return of marked assessment: 14 June 2024

***Assessment 2 & 3 (project products and portfolio): 10 May 2024 (5.00pm)**
Target date for return of marked assessment: 7 June 2024

For assessment 3 (project portfolio), please submit a **hard copy** to Ian Carroll and email a digital copy to Ian Carroll and Theano Moussouri. Please submit assessment 1 to **Moodle**.

Module Moodle site: <https://moodle.ucl.ac.uk/course/view.php?id=39069>
Online reading list: <https://rl.talis.com/3/ucl/lists/981811B1-E37D-AFD2-1F1D-E27FDF550344.html?lang=en>

For more details about assessment 1, 2 and 3 see pp. 7-9.

Communications

- **Moodle is the main hub** for this course.
- Important information will be posted by staff in the **Announcements section of the Moodle page** and you will automatically receive an email notification for these.

- Please post any general queries relating to module content, assessments and administration in **Moodle Class Discussion Forum** or via **email**. The Forum will be checked regularly.
- Please use your UCL email address only to communicate with the module lecturers or tutor(s).
- Online academic feedback & bookable appointments for students [here](#)
- For personal queries, please contact the co-ordinator by email.

Week-by-week summary¹

Week	Date	Topic	Room	Time
Week 1	11 Jan	Managing an interpretative project	209	09:00-1:00
Week 2	18 Jan	Exhibition project design & Interpretive design workshop	209	09:00-1:00
Week 3	25 Jan	Digital technology in exhibition interpretation	209	10:00-11:00
Week 4	1 February	Communicating through text and images	209	10:00-12:00
Week 5	8 February	Fundraising	209	10:00-12:00
Reading week (12-16 February)				
Week 7	28 February	Developing & delivering Late events	B13	3:00-5:00
Week 17 (tbc)	24 April (tbc)	Project assessments and self-assessment	B13	4.00-6.00 (tbc)

Lecturers

Theano Moussouri, Professor of Museum Studies

Ian Carroll, Senior Associate Lecturer

Stephen Foulger, Director, Foulger & Foulger Ltd, and IoA Honorary Lecturer

George Roussos, Professor of Computer Science, Birkbeck College, University of London

Simon Daniels, Director, Handel Hendrix House

Nicky Doyle, Late Event Production Coordinator, Science Museum, SMG

Weekly Module Plan

¹ This is for the taught part of the course. For a detailed timetable, which includes project-related meetings and seminars, please see page 13 of this Handbook. Please note that this timetable is for reference only and will be updated throughout term 2 & 3.

The Module is taught via lectures by senior museum professionals, as well as workshops, practical exercises and study visits. The latter aim to give students greater familiarity with the material/methods and techniques covered in the Module. Students will be required to undertake set readings, complete pre-class activities and make (non-examined) short presentations of case study material in order to be able to actively participate in the discussion. Lecture PowerPoints will be available on Moodle roughly one week in advance. The lectures are on Thursday, 10:00-13:00 (with the exception of week 7, which is on a Wednesday, 3:00-5:00pm). The seminars/workshops and whole team project meetings are on Wednesday, 14:00-18:00.

Workload

In addition to a minimum of 30 hours of lectures and project supervisions, students are expected to attend team meetings, seminars, project panel meetings and any other meetings that are arranged. Students are also expected to spend 20 hours on the assignments and reports, and 100 hours on private reading and/or group work. Project preparation may cut into Reading Week and the Easter break.

Project team meetings are held every Wednesday, starting from Wednesday 10 January 2024 (after the kick-off meeting). In addition to the weekly project meetings, you are expected to participate in a number of lectures and/or field visits, workshops and seminars on a wide range of subjects related to the development of an integrated exhibition, as detailed in the teaching schedule below (which is subject to last minute changes). The workload for this Module can be very heavy, depending on how much work students are prepared to invest in their project.

Prerequisites

All students must have attended Museum Communication and Audience Engagement before taking this Module.

2. ASSESSMENT

The module is assessed through two pieces of interrelated assessments described below.

Guidance on completing both assessments will be discussed in class.

Assessment 1: personal project journal (1,500 words)

Deadline: 17 May 2024 (11.59pm)

Contributes **50%** to overall grade

A 1,500-word personal project journal reflecting on the group exhibition development project, which forms an important component of the Exhibition Project Module. The reflective journal will outline the work you have undertaken and a personal assessment of the types of skills and knowledge that you gained and/or developed during the development of your integrated exhibition project. This piece of written work must include an appendix of the relevant photocopied pages from your project logbook as well as other documents developed during the project work and to which this work refers. More information about the project logbook will be provided in class. Any number of pages can be submitted, from a minimum of 4: they should represent one unit of consecutive work. Each page submitted must be a direct photocopy of a page in your project logbook, typed up pages will not be accepted. If there is material at the top or bottom part of some pages that does not relate to your chosen unit of project work, draw a clear line below or above it and strike it through with 5 oblique lines. Write at the top of each page the volume and page number in your project logbook from which the page was taken.

The main body of the reflective journal should include relevant visual materials (e.g. objects, exhibition text, designs, mock-ups etc.) that indicate the type of work that you have undertaken. Additional appendices may include items such as environmental reports; Risk Assessments; examples of communication and management systems etc. The reflective aspect requires that you consider the approaches behind the tasks that you undertook; their appropriateness; the extent to which you were able to master and deliver the tasks; and upon reflection of your contribution to the project, the further skills that you now need to develop. You can also reflect on the organisation of the exhibition development task as a whole and how your work fitted into this wider project. This work is not intended to simply be a fair copy of your project logbook – which provides your raw data, but rather a piece of reflective writing about your project work period drawing on your experiences and placing the project work and your experiences in a broader context, making references to publications on reflection within exhibition project work, theoretical approaches, specific techniques employed and relevant museum and public engagement practice. References should be given in the usual manner.

Guidelines

The specific aims of Assessment 1 are:

- To reflect critically on work that you have undertaken on an exhibition project.
- To consider the appropriateness of the project logbook occurrences as entries for the personal journal.

- To research around areas which pertain to the entry.
- To highlight personal strengths and weaknesses.
- To chart the self-development process that is taking place and its outcomes in terms of personal and professional development (the latter may include relevance to possible careers or further study outside the museum sector).

Using your project logbook, you will need to consider:

- What was the nature of the project on which you worked?
- What tasks did you undertake, for how long, and what skills did you develop?
- How well did you undertake those tasks, and what level of skill did you attain?
- What personal qualities did you possess (e.g. reliability, initiative, punctuality, conscientiousness, etc.)?
- How did you relate to other people on the project?
- As a subordinate?
- As a member of a team?
- In a supervisory/management role (if you had one)?
- How did decision-making occur?
- How much of your work relied on teamwork?

Aids and additional points

- You may find the headings given in the *Skills Audit Form* useful as a checklist, but do not follow them slavishly.
- You need to be very honest and scrupulous about your personal evaluation and not put your credibility at risk. Equally, do not write anything that could be seen as libellous.
- The log does not have to be wholly written like an essay, for example, bullet points and multiple headings may be appropriate.
- This is one piece of work where it might be appropriate to write the reflective personal journal prior to consulting works given in the reading list. These references may be used as support for or contrast with your own reflections/experiences.

Criteria for marking assessment 1

We realise that students' experiences of project work are often highly varied. In this assessment, it is not the project that are being evaluated, but your own selected record of those parts of the 'exhibition development process which demonstrate your own learning or skills development. The relationship between your project notes and the extent to which they suffice to support your written up coursework will also be taken in to account. The criteria used to assess Assessment 1 are included in the Appendix B.

Assessment 2 & 3: project products and portfolio (approx. 5.000 words)

Deadline: 10 May 2024 (5.00pm)

Jointly, assessment 2 & 3 contribute **50%** to overall grade

This assessment consists of two elements: 1) the **project products** and 2) the **project portfolio**. This is a record of the work that the team carries out throughout the development of the project. It is a joint file that documents the project process and is produced by each project sub-team, collated and proofread by the Deputy Content Manager (Deliverables & Portfolio), and overseen and submitted by the Project Manager. The portfolio should be 5,000 words (excluding the appendices) and it should include:

1. Executive summary (overview of the project)
2. Project brief
3. Appendices to include: i) a record of work on the project (project progress) and ii) a record of all the different elements of the project i.e. content research, audience research and evaluation reports, text, design material/sketches, public information material etc.)

The products of the finished integrated project makes up **25% of the Module marks**, while the contribution of each sub-team (i.e. content, management, evaluation, design, etc.) to the project portfolio make up another **25% of the Module marks**. The criteria used to assess the project products and portfolio (project assessment checklist) are included in the Appendix A. A full description of the criteria is uploaded on Exhibition Project Moodle.

Group project, teams and further details will be announced at the beginning of term II.

Reading

The reflective log readings are to give you some background and guidance should you require it. The personal journal will not necessarily contain the number of multiple references that is the norm for other pieces of coursework that you prepare at the Institute. Although, of course, if you have read around the topic of reflection you should add these readings to the basic project references. The primary purpose of the personal journal is to write about one of your exhibition project work experiences and how it developed you as a museum professional, as someone about to enter the job market or embark on a higher degree and just as importantly, as a person in general.

Selected Bibliography on Reflective Practice

The readings listed below relate to reflective practice and can help you write your personal project journal.

Amulya, Joy (2011), What is reflective practice? (Center for Reflective Community Practice: Massachusetts Institute of Technology). Access at:
<http://www.communityscience.com/images/file/What%20is%20Reflective%20Practice.pdf>

Bolton, Gillie (2014), Reflective practice: writing and professional development (4th ed.; London: SAGE).

Campbell, Fiona and Harvey, Jen (1992), The workplace experience: a guide for students on placement (Edinburgh: Napier Polytechnic).

Cunliffe, Ann L. (2004), 'On becoming a critically reflexive practitioner', *Journal of Management Education*, 28, 407-26.

Man Lam, C., Wong, H. and Tse Fong Leung, T., 2007. An Unfinished Reflexive Journey: Social Work Students' Reflection on their Placement Experiences. *British Journal of Social Work* 37(1), 91-105.

Moon, Jennifer A. (2004), *Reflection in learning and professional development: theory and practice* (2nd ed.; London: Kogan Page).

--- (2004), *A handbook of reflective and experiential learning: theory and practice* (on-line ed.; Hoboken: Taylor&Francis).

--- (2006), *Learning journals: a handbook for reflective practice and professional development* (London: Routledge).

Schon, Donald A. (1987), *Educating the reflective practitioner: towards a new design for teaching and learning in the professions* (San Francisco: Jossey Bass).

--- (2006), *The reflective practitioner: how professionals think in action* (new ed.; London: Ashgate). Also recommended are the book chapters in Section 5 'Commentaries from the Field' in: Janes, Robert R. (ed.) (2012), *Museums and the Paradox of Change* (London: Routledge).

Resources & Preparation for Class

The module is primarily taught through lectures and workshops run by guest speakers, along with practical exercises and group work. There are a few extra recommended readings listed below but much more extensive further readings are provided via the online-reading list for you to get a sense of the range of current work on a given topic and for you to draw upon for your assessments. The online reading list is accessible through the Moodle page of the module, or directly [here](#).

Lectures & Workshops (held in room 209 or in-situ)

Each week a different topic is introduced in the lecture related to the aims and learning outcomes of the module (see above). The lectures run on Thursdays (although some of them may need to run on Wednesdays) are delivered by guest speakers who discuss their own experiences working in a professional context or their own research and practice into relevant topics within the overall framework of the Module. Some of the lectures are held in museums and other cultural organisations. Full details about these will be circulated closer to the time.

Each week's class has a series of 'Readings' which can help contextualise what is being discussed. In some of these sessions, we will have class discussion and other practical

exercises. The session is more of a workshop format where you will be asked to take active part and complete certain tasks set by the guest lecturers.

When no lectures are scheduled on a Thursday morning, students will use seminar room 209 for their whole group or sub-group meetings. The Project Co-ordinator will be the key contact for any room needs.

Seminars & team meetings (held in room B13)

Seminar room B13 has been booked for seminars and team meetings until the end of term II. When there is no seminar booked for a Wednesday afternoon then students are expected to meet and work on specific task given to them by their Project Supervisors and Clients. You are expected to use the whole time allotted for the team meetings (i.e. 2.00-6.00pm). Whole team meeting will be organised and chaired by the Project Manager in collaboration with the Project Coordinator. Sub-group meetings (e.g. content team or audience research team) will be organised and chaired by the manager of the relevant team.

Students will be given a few weeks to work on project deliverables and prepare presentations or other task with the rest of the team members for panel meetings. This work will be coordinated by the Project Management team in coordination with the Project Supervisors. Panel meetings will be chaired by the Project Manager.

The Project Coordinator will book room B13 from 2.00-6.00pm all remaining Wednesdays in April. The room can be booked through Reception. He/she/they will coordinate with Ian Carroll for any other room bookings or other space/storage needs the team may have.

Recommended basic texts

Coxal, H. (1991) Museum text: accessibility and relevance, *Journal of Education in Museums*, 12, 9-10.

Coxal, H. (1993) 'Reading between the lines'. *Environmental Interpretation*, 8 (2), 5-7.

Ekarv, J. 'Combating redundancy: writing labels for exhibitions'. In Hooper-Greenhill, E. (ed) *The educational role of the museum*. (second edition) Routledge, London.

Exhibitionist. (2001). 'Striving for excellence in exhibitions, *National Association for Museum Exhibitions*, AAM, Vol. 20, No. 1.

Exhibitionist. (2002). 'Formalizing exhibition development, *National Association for Museum Exhibitions*, AAM, Vol. 21, No. 1.

Høg Hansen, A. and Moussouri, T. (2004) "'Fuzzy" boundaries: communities of practice and exhibition teams in European natural history museums', *Museum & Society*, Vol 2/3, 35-68, available on-line at: <http://www.le.ac.uk/museumstudies/m&s/HansenMoussouri.pdf>

Hohenstein, J. & Moussouri, T. (2018). *Museum learning: Theory and research as tools for enhancing practice*. London: Routledge.

Jacob. G. (2009). *Museum Design: The Future*. North Charleston: Booksurge.

Lord, B., & Piacente, M. (Eds.). (2014). *Manual of museum exhibitions*. / (Second edition / edited by Barry Lord, Maria Piacente.). Rowman & Littlefield Publishers.

Lord, B., Lord, G. D., & Martin, L. (2012). *Manual of museum planning : sustainable space, facilities, and operations / edited by Barry Lord, Gail Dexter Lord, and Lindsay Martin*. (3rd ed.). AltaMira Press.

Macdonald, Sharon. (2002). *Behind the scenes at the Science Museum / Sharon Macdonald*. Berg.

Macdonald, E. B. S. (2010). *The politics of display*. Routledge.
<https://doi.org/10.4324/9780203838600>

Macdonald, Sharon. (2011). *A Companion to Museum Studies* (1st ed.). Wiley. [see part III & IV in particular]

Managing successful projects with PRINCE2 / OGC. (2005), 4th ed. London: Stationery Office.

McManus, P. M. (1989) 'Oh yes they do! How visitors read labels and interact with exhibit texts'. *Curator* 32 (2): 174-189.

McManus, P.M. (2000) Written communications for museums and heritage sites. Pp97-114 in McManus, P.M. *Archaeological Displays and the Public*. Second Edition, London, Achtype Press.

Paris, S. (ed) (2002) *Perspectives on object-centered learning in Museums*, Lawrence Erlbaum Associates, Mahwah, NJ.

Piacente, M. (Ed.). (2022). *Manual of museum exhibitions*. (Third edition / edited by Maria Piacente.). Rowman & Littlefield Publishers.

Serrell, B. (2006). *Judging Exhibitions: A Framework For Assessing Excellence*. Oxford: Berg Publishers.

Serrell, B. (1988) *Making Exhibit Labels: A step-by-step guide*. Nashville, Tennessee, American Association for State and Local History.

Serrell, B. (1996) *Exhibit labels: An interpretive approach*. Altamira Press.

3. Draft schedule and Syllabus

Exhibition Project course timetable

Session	Session topic	Date Wed	Date Thurs	Time	Location	Led by
Project meeting (confirmed)	Meeting with management team Kick-off meeting (all) Teams meeting (all)	10 Jan		2:30-3:20 3:30-4:30 4:45-6:00	B13	Theano Moussouri & Ian Carroll
Week 1	Managing an interpretative project		11 Jan	9:00-1:00	UCL Octagon Gallery & 209	Theano Moussouri & Ian Carroll
Seminar	Communication awareness	17 Jan		2:00-3:30	Leventis Gallery	Ian Carroll
Week 2	Exhibition Design & interpretive design workshop		18 Jan	9:00-1:00	209 & Leventis Gallery	Ian Carroll with Theano Moussouri
Week 3	Digital technology in exhibition interpretation		25 Jan	10:00-11:00	209	George Roussos
Week 4	Communicating through text and images		1 Feb	10:00-12:00	209	Stephen Foulger
Project meeting	1 st panel meeting	7 Feb		2:30-4:30	B13	Project Manager
Week 5	Fundraising		8 Feb	10:00-12:00	209	Simon Daniels
	Reading week: 12-16 February					
Project meeting	2 nd panel meeting	21 Feb		2.30-4.30	B13	Project Manager
Week 7	Developing & delivering Late events	28 Feb		3.00-5.00	B13	Nicky Doyle
Seminar	Label writing and mounting workshop	6 Mar		2.00-5.00	B13	Ian Carroll
Project meeting	Interim check-in meeting (project management team)	20 March		2:30-4:30	B13	Project Manager
Workshop	Exhibition text editing		28 March	pm (exact time tbc)	B13 (Content & digital teams)	Ian Carroll & Nina Thompson (tbc)
Event deliverable	Marketing copy	Mid-March (date tbc)		tbc	tbc	Late event Coordinator
Project meeting	4 th panel meeting	17 Apr		2:30-4:30	B13	Project Manager
Event deliverable	Selecting space for the Late activities	tbc		tbc	tbc	Late event Coordinator
Week 17 (tbc)	Project assessments and self-assessment	24 April (tbc)		4.00-6.00 (tbc)	B13 (tbc)	Theano Moussouri & Ian Carroll
Event delivery	May Late event	9 May		6.00-10.00pm (tbc)	Science Museum	Late event team with project team
End of project	Project products & portfolio delivery		10 May	5.00pm	Ian Carroll's office	Project Manager
	Personal Project Journal		17 May	23.59	ARCL0131 Moodle module	

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 teamwork, developing the deliverables and the portfolio as well as writing your personal diary/log.**

Week 1

Session 1: Managing an interpretative project

Thursday 11 January, 9.00am-1.00pm

On site learning. Visit to the UCL Octagon Gallery & 209

Lecturer: Theano Moussouri & Ian Carroll

Session outline:

- Effective project management: team work, roles and responsibilities, communication, milestones, tasks, deliverables, keeping deadlines and budgets
- Ensuring that intended communications are made

Session objectives:

- To be aware of some professional standards that can help with the development of an exhibition project
- To be aware of best practice in exhibition development and management
- To conceptualise how you might go about developing the management and communication structure of your project

Essential Reading:

Lord, B., Lord, G. D., & Martin, L. (2012). *Manual of museum planning : sustainable space, facilities, and operations / edited by Barry Lord, Gail Dexter Lord, and Lindsay Martin*. (3rd ed.). AltaMira Press.

[Part I / 4 and V / 17]

Piacente, M. (Ed.). (2022). *Manual of museum exhibitions*. (Third edition / edited by Maria Piacente.). Rowman & Littlefield Publishers. **[Chapter 1, 3, 8, 13, 21 and 22]**

Further reading:

- Høg Hansen, A. and Moussouri, T. (2004) "Fuzzy" boundaries: communities of practice and exhibition teams in European natural history museums', *Museum & Society*, Vol 2/3, 35-68, available on-line at: <http://www.le.ac.uk/museumstudies/m&s/HansenMoussouri.pdf>
- Catmull, E. with Wallace, A. (2014) *Creativity, Inc.: Overcoming the Unseen Forces That Stand in the Way of True Inspiration*, Random House.
- Exhibitionist. (1998). 'Conversation tips for designers and evaluators', *National Association for Museum Exhibitions*, AAM, Vol. 17, No. 2.
- Exhibitionist. (2000). 'Critiquing exhibits: meanings and realities', *National Association for Museum Exhibitions*, AAM, Vol. 19, No. 2.
- Exhibitionist. (2001). 'Striving for excellence in exhibitions', *National Association for Museum Exhibitions*, AAM, Vol. 20, No. 1.
- Exhibitionist. (2002). 'Formalizing exhibition development', *National Association for Museum Exhibitions*, AAM, Vol. 21, No. 1.
- Exhibitionist. (2004). 'Developing guidelines for travelling exhibits in Europe: the CASTEX project', *National Association for Museum Exhibitions*, AAM, Vol. 23, No. 2, 37-40.
- Franklin-Wallis, O. (2015) How Pixar embraced a crisis to save 'The Good Dinosaur', *Wired Magazine* <http://www.wired.co.uk/magazine/archive/2015/12/features/pixar-embraces-crisis-the-good-dinosaur>
- Harrison, R. (1991) Project management. In Lord, B & Lord G D *Manual of Museum Planning*. HMSO, London: 247-54.
- Lawrie, A. (1996) *The complete guide to creating and managing new projects for Charities and Voluntary organisations*, The Directory of Social Change, London.
- Lock, D. (1996) *The essentials of project management*, Gower, Aldershot, 1.
- Managing successful projects with PRINCE2 / OGC. (2005), 4th ed. London: Stationery Office.
- Roberts, L. (1997). *From knowledge to narrative*. Washington, DC: Smithsonian Institution.
- Serrell, B. (2006). *Judging Exhibitions: A Framework For Assessing Excellence*. Oxford: Berg Publishers.
- Spencer, H. (1991). An overview of the exhibition planning process. In Lord, B & Lord G D *Manual of Museum Planning*. HMSO, London: 79-83.
- Toppin, G. (1991) 'Project management: how to keep major projects under control'. *Museum Development*, March, 20-24.
- Velarde, G. (1988) *Designing exhibitions*. London: The Design council.

Week 2

Session 2: Exhibition project design & interpretative design workshop

Thursday 18 January, 09.00am-1.00pm, 209 & Leventis Gallery

Lecturer: Ian Carroll with Theano Moussouri

Session outline:

This session focuses on the design of environments for purposeful interpretation. It looks at the exhibition development process, in particular, through the interpretative design process.

The session consists of a lecture and a workshop. Further detail and resources will be provided in class.

Essential Reading:

Lord, B., Lord, G. D., & Martin, L. (2012). *Manual of museum planning : sustainable space, facilities, and operations / edited by Barry Lord, Gail Dexter Lord, and Lindsay Martin*. (3rd ed.). AltaMira Press.

[Part I / 4.7 and V / 19]

Piacente, M. (Ed.). (2022). *Manual of museum exhibitions*. (Third edition / edited by Maria Piacente.). Rowman & Littlefield Publishers. **[Chapter 14, 15, 17, 18 and 20]**

Further reading:

Diamantopoulou, S., Insulander, E., and Lindstrand, F. (2012). *Making meaning in museum exhibitions: design, agency and (re-)representation*.

Lawrie, A. (1996) *The complete guide to creating and managing new projects for Charities and Voluntary organisations*, The Directory of Social Change, London.

Lock, D. (1996) *The essentials of project management*, Gower, Aldershot, 1.

Lord, B & Lord G D *Manual of Museum Planning*. HMSO, London: 79-83.

Martin, D. (1990a) 'Working with designers 1: getting started'. *Museums Journal*, 4, 32-34 & 37-38.

Martin, D. (1990b) 'Working with designers 2: keeping control'. *Museums Journal*, 6, 29-33 & 35-36.

Martin, D. (1990c) 'Working with designers 3: constructive roles'. *Museums Journal*, 6, 33-37 & 39-40

Piehl, J. (2020). *Graphic Design in Museum Exhibitions: Display, Identity and Narrative* (1st edition). Taylor and Francis. <https://doi.org/10.4324/9780429435935>

Week 3

Session 3: Digital technology in exhibition interpretation

Thursday 25 January, 10.00-11.00pm, 209

Guest speaker: Prof. George Roussos, Computer Science, Birkbeck College

Session outline

- Automatic identification of artefacts using QR codes and BLE beacons
- Linking artefacts with web resources using QRpedia
- Projecting audio using glass cases and other surfaces
- Automatically tracking visitors using their mobile phones

Objectives:

- To investigate specific use cases of mobile and Internet of Things technologies in museums
- To explore the benefits and limitations of these technologies
- To identify opportunities for the use of cyberphysical technologies in the exhibition project

Essential Reading:

King, E., Smith, M. P., Wilson, P. F., & Williams, M. A. (2021). Digital Responses of UK Museum Exhibitions to the COVID-19 Crisis, March – June 2020. *Curator (New York, N.Y.)*, 64(3), 487–504.

<https://doi.org/10.1111/cura.12413>

Piacente, M. (Ed.). (2022). *Manual of museum exhibitions*. (Third edition / edited by Maria Piacente.). Rowman & Littlefield Publishers. **[Chapter 16 and 19]**

Further reading:

Bailey-Ross, C., Gray, S., Ashby, J., Terras, M., Hudson-Smith, A., and Warwick, C. (2016). *Engaging the Museum Space: Mobilising Visitor Engagement with Digital Content Creation*.

Dziekan, V. (2012). *Virtuality and the art of exhibition : curatorial design for the multimedial museum / Vince Dziekan*. Intellect.

Drotner, K., Dziekan, V., Parry, R., & Schrøder, K. (Eds.). (2018). *The Routledge handbook of museums, media and communication / editors, Kirsten Drotner, Vince Dziekan, Ross Parry, Kim*

Christian Schröder. (First edition.). Routledge.

Giannini, T., & Bowen, J. P. (2019). *Museums and Digital Culture: New Perspectives and Research* (1st ed. 2019.). Springer International Publishing AG. <https://doi.org/10.1007/978-3-319-97457-6>

Inclusive Digital Interactives: Best Practices + Research A collaboration of Access Smithsonian, Institute for Human Centered Design and MuseWeb. <https://access.si.edu/sites/default/files/inclusive-digital-interactives-best-practices-research.pdf>

Lewi, Hannah., Smith, Wally., vom Lehn, Dirk., & Cooke, Steven. (2019). *The Routledge International Handbook of New Digital Practices in Galleries, Libraries, Archives, Museums and Heritage Sites*. (1st ed.). Taylor & Francis Group.

Moussouri, T. (2019). *Reliable Low-Cost Timing and Tracking Visitor Research*, COMPASS Conference Proceedings, Exploratorium, 17-18, 41.

Moussouri, T., & Roussos, G. (2015). Conducting visitor studies using smartphone-based location sensing. *Journal of Computing and Cultural Heritage*, 8 (3). doi:10.1145/2677083

Moussouri, T., Roussos, G. (2014). Mobile sensing, BYOD and Big Data Analytics: New technologies for audience research in museums. <<https://iris.ucl.ac.uk/iris/publication/845682/1>> /Participations: journal of audience and reception studies/, 11 (1), 270-285.

Moussouri, T. and Roussos, G., (2013). Examining the Effect of Visitor Motivation on Observed Visit Strategies Using Mobile Computing Technologies, *Visitor Studies*, Volume 16, Issue 1, 21-38.

Week 4

Session 4: Communicating through Text & Images

Thursday 1 February, 10.00-12.00, 209

Lecturer: Stephen Foulger

Session outline:

- Interpretation framework and hierarchy.
- Written language: how people read labels in museums and heritage sites.
- Scripto-visual communications: labels, diagrams, cartoons & models.
- Thematic and object based exhibitions and the relationship between object and text.
- Practical session devoted to display skills (labels mounting etc.) (tbc)

Session objectives:

- To be aware of the issues surrounding the writing of exhibition text
- To be able to recognise the importance of planning for specific audiences
- To be able to understand the importance of creating an interpretive framework for exhibitions
- To be able to understand the value of layered information and easy to read labels
- To be aware of a range of other support material

Essential reading:

Karbe, A. (2022). *Museum Exhibitions and Suspense: The Use of Screenwriting Techniques in Curatorial Practice* (1st ed.). Taylor & Francis. <https://doi.org/10.4324/781003153962>

V&A blog on text writing:

<http://www.vam.ac.uk/b/blog/creating-new-europe-1600-1800-galleries/labels-gallery-text>

Further reading:

Isaac, G., Ahlgren, I., Corbiere, A. O., & Andrews, J. (2023). Being present and bearing witness: talking about cultural revitalization programming in museums. *Museum Management and Curatorship* (1990), 38(1), 18–42. <https://doi.org/10.1080/09647775.2021.2023907>

Bedford, L. (2016). *The art of museum exhibitions : how story and imagination create aesthetic experience* / Leslie Bedford. Routledge.

Blais, A (ed) (1995) *Text in the Exhibition Medium*. La Societe des Musées Quebecois & Musée de

la Civilisation. Especially chapters by Jacobi & Poli, Blais (2 papers), Samson, Lamarche, Marquart & Anctil.

Blunden, J. (2020). Adding 'something more' to looking: the interaction of artefact, verbiage and visitor in museum exhibitions. *Visual Communication (London, England)*, 19(1), 45–71. <https://doi.org/10.1177/1470357217741938>

Coxal, H. (1991) Museum text: accessibility and relevance, *Journal of Education in Museums*, 12, 9-10.

Coxal, H. (1993) 'Reading between the lines'. *Environmental Interpretation*, 8 (2), 5-7.

Carter, J. (1999) 'How old is this text?'. In Hooper-Greenhill, E. (ed) *The educational role of the museum*. (second edition) Routledge, London.

Devenish, D. (1990) Labelling in museum displays: a survey and practical guide, *Museum Management and Curatorship*, 9, 63-72.

Ekarv, J. 'Combating redundancy: writing labels for exhibitions'. In Hooper-Greenhill, E. (ed) *The educational role of the museum*. (second edition) Routledge, London.

Falcucci, B. (2021). Visualizing colonial power: Museum exhibitions and the promotion of imperialism in France, Belgium, and Italy. *Nuncius*, 36(3), 676–722. <https://doi.org/10.1163/18253911-03603004>

Fairclough, N. (1989) *Language and power*. Longman, London and NY.

Fairclough, N. (1989) *Critical language awareness*. Longman, London and NY.

Ferguson, Linda., MacLulich, Carolyn., and Ravelli, Louise. (1995). *Meanings and messages : language guidelines for museum exhibitions / Linda Ferguson, Carolyn MacLulich, Louise Ravelli*. Australian Museum.

Francis, D. (2015). "An Arena Where Meaning and Identity Are Debated and Contested on a Global Scale": Narrative Discourses in British Museum Exhibitions, 1972-2013. *Curator (New York, N.Y.)*, 58(1), 41–58. <https://doi.org/10.1111/cura.12097>

King, R. (1998) 'Portrait in focus: labelling for fine art', *Museum Practice*, 11, 42-43.

McManus, P. M. (1989) 'Oh yes they do! How visitors read labels and interact with exhibit texts'. *Curator* 32 (2): 174-189.

McManus, P.M. (2000) Written communications for museums and heritage sites. Pp97-114 in McManus, P.M. *Archaeological Displays and the Public*. Second Edition, London, Achtype Press.

Museums Association (1999) Design a label: guidelines on labelling for museums.

Serrell, B. (1988) *Making Exhibit Labels: A step-by-step guide*. Nashville, Tennessee, American Association for State and Local History.

Serrell, B. (1996) *Exhibit labels: An interpretive approach*. Altamira Press.

Week 5

Session 5. Fundraising

Thursday 8 February, 10.00am-12.00pm, 209

Guest speaker: Simon Daniels, Director, Handel Hendrix House

Session outline:

This session will help prepare students for working with a museum a Development team or finding and applying for funds for exhibitions/projects themselves

Outcomes

- Understanding of types of funding available and their implications
- Insight into how to find funds
- Understanding what they will need to prepare to be able to fundraise
- Understanding of how museums recognise donors
- Insight into working with a Development team
- Overview of friends and members programmes
- Thinking about ethical issues related to fundraising
- New ideas about fundraising for the exhibition project

Outputs

- Case studies of representative exhibitions
- What goes in to an application/budget
- Fundraising checklist takeaway
- Practical ideas for fundraising for the exhibition project, developed by the students

Reading:

Brophy, S (2007) Targeted fundraising. Museums Practice 38, 42-45.

Greenfield, L (2016) Case for support training video. [Online]. Available from: <http://www.culturehive.co.uk> [Accessed 30 January 2017]

Greenfield, L (2016) Cultivation and stewardship training video. [Online]. Available from: <http://www.culturehive.co.uk> [Accessed 30 January 2017]

Hogan, C (2004) Prospect Research: a primer for growing non-profits. Massachusetts: Jones & Bartlett.

Reading week: 12-16 February

Project work continues

Week 7

Session 7: Developing & delivering public engagement events

Wednesday 28 February, 3.00-5.00pm, B13

Guest Speaker: Nicky Doyle, Science Museum

Session outline:

- Engagement policies and strategies
- Services for adults
- On- and off-line services and resources

Session objectives:

- To be able to conceptualise how public engagement provision is planned and delivered
- To be aware of different strategies used to target and meeting the needs of a young adult audience
- To recognise the need for face-to-face provision

Essential reading:

Barron, P. and Leask, A. (2017) Visitor engagement at museums: Generation Y and 'Lates' events at the National Museum of Scotland, *Museum Management and Curatorship*, 32:5, 473-490, DOI: [10.1080/09647775.2017.1367259](https://doi.org/10.1080/09647775.2017.1367259)

Further reading:

Anderson, D. (1997) *A commonwealth: Museums and learning in the United Kingdom*. London, Department of National Heritage

Bailey-Ross, C., Gray, S., Ashby, J., Terras, M., Hudson-Smith, A., & Warwick, C. (2016). *Engaging the Museum Space: Mobilising Visitor Engagement with Digital Content Creation*.

Bauer, M W, Allum, N, and Miller, S, 2007 What Can We Learn from 25 Years of PUS Survey Research Liberating and Expanding the Agenda, *Public Understanding of Science* 16, 79–95.

Delli Caprini, M X, Cook, F L, and Jacobs, L R, 2004 Public Deliberation, Discursive Participation, and Citizen Engagement: A Review of the Empirical Literature, *Annual Review of Political Science* 7, 315-344.

Escobar, O. (201). Public Dialogue and Deliberation. A communication perspective for public engagement practitioners, Edinburgh: Edinburgh Beltane -UK Beacons for Public Engagement. (REPRINTED IN APRIL 2012)

Evans, G. (2012) Hold back the night: *Nuit Blanche* and all-night events in capital cities, *Current Issues in Tourism*, 15:1-2, 35-49, DOI: [10.1080/13683500.2011.634893](https://doi.org/10.1080/13683500.2011.634893)

Hooper-Greenhill, E. (ed) (1999) *The educational role of the museum*. (second edition) Routledge, London.

Hooper-Greenhill, E. (1997) *Museums and their Visitors*, Routledge.

Hughes, C. (1998) *Museum theatre: communicating with visitors through drama*. Heinemann, Portsmouth, New Hampshire.

McCallie, E L, Bell, L, Lohwater, T, Falk, J H, Lehr, J L, Lewenstein, B, 2009 *Many Experts, Many Audiences: Public Engagement with Science and Informal Science Education, A CAISE Inquiry Group report*, Washington DC.

Moussouri, T. (2014). From “telling” to “consulting”: a perspective on museums and the modes of public engagement, in Joanne Lea and Suzie Thomas (eds) *Public Participation in Archaeology*, Heritage Matters Series, The Boydell Press, 11-22.

Paris, S. (ed) (2002) *Perspectives on object-centered learning in Museums*, Lawrence Erlbaum Associates, Mahwah, NJ.

Skarlatidou, A., & Haklay, M. (2021). *Citizen science impact pathways for a positive contribution to public participation in science*.

Thomson, L., Morse, N., Elsdon, E., and Chatterjee, H. (2020). *Art, nature and mental health: assessing the biopsychosocial effects of a “creative green prescription” museum programme involving horticulture, artmaking and collections*.
https://discovery.ucl.ac.uk/id/eprint/10099600/9/Chatterjee_Art_nature_and_mental_health.pdf

Web sites

National Coordination Centre for Public Engagement
<http://www.publicengagement.ac.uk/what/purposes-of-engagement>

UCL Public Engagement Unit
<http://www.ucl.ac.uk/public-engagement>

Public Engagement – Wellcome Trust
<http://www.wellcome.ac.uk/Funding/Public-engagement/>

Week 17 (tbc)

Project assessments and self-assessment

Wednesday 24 April (tbc), B13

More detail about this session to be provided in class

APPENDIX A: Project assessment checklist

Criteria		Excellent	Very good	Good	Fair	Poor	Suggested Improvements
1. Audience awareness	i) outcomes						
	ii) content/media/design						
	iii) info in different formats						
	iv) provision for different visiting preferences						
2. Content	i) subject appropriate to display/event/digital resources						
	ii) ideas supported by objects/material/resources						
	iii) current knowledge of subject						
	iv) of current interest						
	v) sufficient no of objects/material/resources						
3. Collections	i) object mounting						
	ii) conservation requirements						
4. Interpretation/communication	i) display/event title						
	ii) ideas expresses clearly						
	iii) presentation of content						
	iii) format for presenting info						
	iv) multiple points of view						
	v) treatment of topics & objects/material/resources						
	vi) choice of media of interpretation						
	vii) engaging/meaningful						
5. Design & production	i) links with display/event/digital resources idea & tone						
	ii) orientation						
	iii) traffic/use patterns						
	iv) material used & quality of production						
	v) equitable use						
	vi) flexibility in use						
	vii) simple and intuitive						
	viii) perceptible info						

	ix) tolerance for error						
	x) size & space for approach & use						
6. Ergonomics	i) advance warning						
	ii) clear & easy to understand instructions						
	iii) text: engaging, informative, legible & easy to understand						
	iv) text: engaging, informative, legible & easy to understand						
	v) fully accessible to all its visitors						
7. Digital resources	i) overall appearance, feel						
	ii) home page						
	iii) layout of content						
	iv) use of colour						
	v) writing style						
	vi) access & readability						
	vii) navigation						

Appendix B: Personal Project Journal assessment form

Personal project journal (PPJ) (Scoring: 1 = Excellent; 2 = Very Good; 3 = Good; 4 = Fair; 5 = Poor)						
Criteria	1	2	3	4	5	Comments
1. Overview						
<ul style="list-style-type: none"> • Was the PPJ clear and succinctly laid out? • Is the PPJ well-structured? • Is there a logic underpinning the structure? • Presented relevant information? • Well prepared/proof read? 						
2. Organisation						
<ul style="list-style-type: none"> • Clear, logical structure? • Purpose/focus of the PPJ clearly presented? Sound transition between ideas in an interesting sequence? • Is the material in each section relevant, and presented in a sensible order? • Is the relevance of the exhibition project to the student's personal and professional development clear? 						
3. Content: depth and accuracy						
<ul style="list-style-type: none"> • Does the PPJ demonstrate a well-rounded understanding of the exhibition project? • Does the PPJ display evidence of professional practice? • Does it demonstrate an ability to relate academic theory to the exhibition work? • Does it provide evidence of the development of work related skills? • Does it show student's ability to critically evaluate and reflect on their learnings? • Is there evidence that the student has enhanced his/her career knowledge? • Level and detail of information appropriate to the audience for this document? 						
4. Visual aids						
<ul style="list-style-type: none"> • Are any figures and graphs used inviting, original, effective, and useful for the presentation? • Are any figures and graphs used inviting, original, effective, and useful for the presentation? • Are any figures and graphs used inviting, original, effective, and useful for the presentation? • Anything missing? • Do they help maximise understanding? • Clear and readable for everyone? 						