

# ARCL0131 Exhibition Project

Module Handbook

2019-20 (Term 2)

Co-ordinator: Theano Moussouri



Science of Spying exhibition mock-up, Science Museum

## UCL INSTITUTE OF ARCHAEOLOGY

### ARCL0131 Exhibition Project (Formerly ARCLG191)

2019-20 (Term 2)

MA Museum Studies - 15 credit optional module

Class time: Thursdays & Wednesdays

Lecture room **612**, 10.00am-1.00pm

Seminar: room **B13**, 2.00-6.00pm

#### Module Co-ordinator:

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Term 2 office hours (drop-in): **Wednesdays 9.00am-11.00pm** (not Reading Week)

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#### Term Dates 2019-20:

**Second Term:** Monday 13<sup>th</sup> January (*our* first class: Wednesday 15<sup>th</sup> January) - Friday 27<sup>th</sup> March

**Reading Week (no classes):** 17<sup>th</sup> – 21<sup>st</sup> February 2020.

#### ***Deadlines***

**\*Assessment 1 (project products and portfolio):** Friday 1<sup>st</sup> May 2020 (5.00pm)

*Target date for return of marked assessment: 29<sup>th</sup> May 2020*

**\*Assessment 2 (personal project diary/log):** Friday 8<sup>th</sup> May 2020 (11.59pm)

*Target date for return of marked assessment: 5<sup>th</sup> June 2020*

For both assessments, submit a **paper copy** to IoA reception (red box with coversheet). There is no need to submit a **digital copy** to **Turnitin** for this Module

**Module Moodle site:** <https://moodle.ucl.ac.uk/course/view.php?id=363>  
**Online reading list:** <https://ucl.rl.talis.com/modules/arcl0131.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

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## Short 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 student who take this the Exhibition Project module with support from the Coordinator 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.

## Week-by-week summary<sup>1</sup>

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Session 1	16 Jan	Exhibition project design – designing for meaningful interpretation
Session 2	23 Jan	Cyberphysical technologies for exhibitions
Session 3	29 Jan (Wednesday!)	Managing an interpretative project
Session 4	30 January	Developing & delivering public engagement events
Session 5	13 Feb (tbc)	Fundraising
Session 6 (part 1)	27 Feb (tbc)	Communicating through text and images
Session 7	5 March (tbc)	Digital learning and interpretation
Session 6 (part 2)	26 March	Textual interpretation – part II: exhibition text editing
Session 8	30 April (tbc)	Project self-assessment

## Basic texts

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

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<sup>1</sup> This is for the taught part of the course. For a detailed timetable, which includes project-related meetings and seminars, please see page 15 of this Handbook.

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.

Harrison, R. (1991) Project management. In Lord, B & Lord G D *Manual of Museum Planning*. HMSO, London: 247-54.

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.

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.

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.

## Methods of assessment

The module is assessed through **two pieces** of interrelated assessments [together these are sometimes referred to as 'coursework'] of a total of approximately 4,500 words of coursework,

divided into one personal project journal of 1,500 words and one portfolio. 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 product(s) of the project. Each student must submit a hard 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 will be willing to discuss an outline of their approach to the assessment, provided this is planned suitably in advance of the submission date.

The target for return of coursework to students is four weeks from submission. Returned and marked coursework for the first assignment should be returned for second marking within two weeks of receipt by students.

## **Teaching methods**

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.

### ***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). 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 612 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. 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 that 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 will coordinate with Ian Carroll for any other room bookings or other space/storage needs the team may have.

## **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 15 January 2020 (before and after the kick-off meeting). In addition to the weekly project meetings, you are expected to participate in a number of lectures/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. 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. AIMS, OBJECTIVES AND ASSESSMENT**

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### **Aims**

This Module aims:

- to apply 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;
- to encourage students to develop and exchange knowledge through working in a group; and
- to encourage students to take responsibility for their own learning through the provision of supportive practical projects and assessments.

### **Objectives**

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

- apply theories of communication and learning to inform the development of the interpretative project;
- understand how museums can communicate with visitors through exhibition planning and design;
- actively consider and use various media and interpretive techniques to communication with the target audiences effectively;
- conduct visitor studies and evaluation in the development of exhibitions and other services;
- recognise the need for educational facilities, programmes and resources for different visitor groups and communities;
- utilise current examples of good practice in the development of spaces and services that communicate effectively and foster a wide range of learning experiences;
- consider the opportunities and limitation afforded by different physical exhibition spaces;
- reflect on how you - as individual - work in a team, and consider team functioning as an activity.

### **Learning outcomes**

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

- a critical awareness and use of the principles of communication with audiences in informal learning environments internationally;
- the development of intellectually satisfying and employable skills, which will have a positive effect on communication with audiences in museums;

- the development of confident and independent thought through exposure to practical situations.

## ASSESSMENT

The module is assessed through two pieces of interrelated assessments described below. For submission, procedures please see page 9.

**Guidance** on completing both assessments will be discussed in class.

### **Assessment 1: project products and portfolio** (approx. 5.000 words)

Deadline: Friday 1st May 2020

Contributes **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 interpretive project makes up **25% of the Module marks**, while the contribution of each sub-team (i.e. content, management, evaluation, final object list, 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 B. 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.

### **Assessment 2: personal project journal** (1,425 – 1,575 words)

Deadline: Friday 8<sup>th</sup> May 2020

Contributes **50%** to overall grade

A 1,425-1,575-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 this Assessment 2 are:

- To invite you 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 be motivated to read around areas which pertain to the entry.
- Have the opportunity to highlight personal strengths and weaknesses.
- 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**

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.

### **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).

## **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 2019-20 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 their personal diary/log to the **red essay box** at the Institute of Archaeology Reception and a hard and electronic copy of their portfolio to Ian Carroll's office. **Please not that here is no need to submit coursework for this Module to Moodle/Turnitin.**

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). For this Module, this applied to the personal diary/log only.

**Students should put their Candidate Number on all personal 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 (ARCL0131) on each page of the work as a header or footer.

Further information is given on the IoA student administration Moodle pages:  
<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

#### Preliminary Exhibition Project course timetable

Session	Session topic	Date Wed	Date Thurs	Time	Place
Project meeting	Kick-off meeting	15 Jan		3:00-4:00	B13
1	Exhibition project design – designing for interpretation		16 Jan	10:00-13:00	612
Seminar (with Ian Carroll)	Communication awareness (IoA exhibition space)	22 Jan		2:00-3:30	B13
2	Cyberphysical technologies for exhibitions		23 Jan	11:00-12:30	612
3	Managing an interpretative project	29 Jan		Start time: 2.00pm	Royal Academy
4	Developing & delivering public engagement events		30 Jan	11.00-12.30	Science Museum, Adam Boal
Seminar	Museums and digital games	5 Feb		2.00-4.00(tbc)	B13
Project meeting	1 <sup>st</sup> panel meeting	12 Feb		2:30-4.30	B13
5	Fundraising		13 Feb (tbc)	10.00-12.00	612
Reading week: 17-21 February					
Event deliverable	Event title, picture and 40 word text for leaflet (tbc)		End of Feb	By 5.00pm	Adam Boal (exact date tbc via email)
6 (part 1)	i) Textual interpretation – part I: Introduction Focus on disabilities: access for visitors with cognitive and sensory impairments		27 Feb (tbc)	10.00-12.00	BM (whole team)
Project meeting	2 <sup>nd</sup> panel meeting	11 Mar		2.30-4.30	B13
7	Digital learning and interpretation		5 Mar (tbc)	tbc	British Library
Seminar (with Ian Carroll)	Label writing and mounting workshop	18 Mar		2.00-5.00	B13
Project meeting	3 <sup>rd</sup> panel meeting	1 Apr		2:30-4.30	Science Museum (tbc)
*6 (part II)	ii) Textual interpretation – part II: exhibition text editing		26 Mar (tbc)	10.00-1.00	Tbc (Content team)
Project meeting	4 <sup>th</sup> panel meeting	22 Apr		2:30-4.30	B13
Event delivery	Late April event	29 Apr		6.30-10.00pm (tbc)	Science Museum
8	Project-self assessment		30 Apr (tbc)	10.00-12.00 (tbc)	tbc
End of project	Project products & portfolio delivery		Fri 1st May	5.00pm	IOA

### 3. SCHEDULE AND SYLLABUS

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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. Exhibition project design: designing for meaningful interpretation

**Thursday 16 January, 10.00am-1.00pm, R612**

*Guest Speaker: Richard Glassborow of Glassborow Associates, Interpretive & interactive consultancy & design*

Session outline:

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

Further detail and resources will be provided by the guest speaker.

Reading:

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.

## Week 2

### Session 2: Cyberphysical technologies for exhibitions

Thursday 23 January, 11.00am-12.30pm, R612

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

#### Reading:

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 3

### Session 3: Managing an interpretative project

**Wednesday 29 January, start time: 2.00am, end time: tbc, Royal Academy**

On site learning. Visit to the Royal Academy

Lecturers: Alexandra Burnett, Collections Project Manager and Imogen Willetts, Architecture Programme Administrator, RA

#### 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

#### 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.

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.

Paine, C. (2006) Using Museum Consultants. *AIM, Focus 5 (2<sup>nd</sup> Edition)*, available on-line: <http://www.aim-museums.co.uk/downloads/d6a0e039-dd79-11e1-bdfc-001999b209eb.pdf>

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 3

### Session 4: Developing & delivering public engagement events

Thursday 30 January, 11.00-12.30, Science Museum

Guest Speaker: Adam Boal, Live Science Coordinator, Special Events Team, 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

#### Reading:

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

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)

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.

#### 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 5

### Session 5. Fundraising

**Thursday 13 February (tbc), 10.00am-12.00pm, R612**

*Guest speaker: Simon Daniels, Head of Development, Historic Royal Palaces*

#### 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

Hill, L and Whitehead, B (2004) The complete membership handbook. London: Directory of Social Change

Fundraising Regulator (undated) Code of fundraising practice [online]. London:

Fundraising Regulator. Available from <http://www.fundraisingregulator.org.uk>

Institute of Fundraising (undated) Fundraising disciplines [online]. London: Institute of Fundraising. Available from <http://www.instituteoffundraising.org.uk/guidance/fundraising-disciplines>

Martinez, H (2015) Get fit for fundraising [online]. London. Available from <http://museumsassociation.org> [Accessed 30 January 2017]

Lloyd, T (2006) Cultural Giving. London: Directory of Social Change

Sandel, MJ (2012) What money can't buy: the moral limits of markets. London: Penguin

Shave, S (2016) Tried and tested fundraising. Museums Journal 116/11, 15.

Nightingale, J (2008) Write a star funding application. Museums Practice 42, 64-65.

Nightingale, J (2008) Planning a successful fundraising campaign. Museums Practice 42, 50-52.

Nightingale, J (2008) Working with funders. Museums Practice 42, 53-55.

Nightingale, J (2008) Attracting corporate sponsors. Museum Practice 42, 56-57

Nightingale, J (2008) Cultivating private donors. Museums Practice 42, 60-62

Rupert, A (2014) Crowdfunding: a guide by Blast Theory. [Online]. Available from: <http://www.culturehive.co.uk>

Winchester, S (2015) Preparing for a meeting with a potential corporate partner [online]. London. Available from <https://www.culturehive.co.uk> [Accessed 30 January 2017]

## Week 6

### Session 6: Communicating through Text & Images

**Part I (whole team): Thursday 27 February (tbc), 10.00-1.00, British Museum**

**Part II (content team only): tbc**

*Lecturer: Claire Edwards, Interpretation Officer, BM*

#### 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

#### Reading:

V&A blog on text writing:

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

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 & Ancil.

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.

Durbin, G. (ed) (1996) *Developing Museum Exhibitions for Lifelong Learning*. The Stationery Office, London. (section on text)

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

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

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

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 7

### Session 7. Digital learning and interpretation

**Thursday 5 March (tbc), British Library**

On site learning: British Library

*Guest Lecturer: Dr Alex Whitfield, Learning and Digital Programmes Manager*

More information and resources on this session will be provided in class.

#### Reading:

Fisher, M. and Moses, J. (2013) Rousing the Mobile Herd: Apps that Encourage Real Space Engagement, Museums and the Web 2013 <http://mw2013.museumsandtheweb.com/paper/rousing-the-mobile-herd-apps-that-encourage-real-space-engagement/>

Helal, D., Ancelet, J. and Maxson, H. (2013). Lessons Learned: Evaluating the Whitney's Multimedia Guide, Museums and the Web 2013 <http://mw2013.museumsandtheweb.com/paper/lessons-learned-evaluating-the-whitneys-multimedia-guide/>

#### Other resources

Mobiles, tables and apps in museums:

Imperial War Museum: <http://www.iwm.org.uk/connect/apps>

<http://www.museumoflondon.org.uk/explore-online/museum-london-apps/>

V&A: <http://www.vam.ac.uk/page/v/apps/>

Tate: <http://www.tate.org.uk/context-comment/apps>

BM:

[http://www.britishmuseum.org/whats\\_on/past\\_exhibitions/2013/pompeii\\_and\\_herculaneum/app.aspx](http://www.britishmuseum.org/whats_on/past_exhibitions/2013/pompeii_and_herculaneum/app.aspx)

National Museum of Scotland:

[http://www.nms.ac.uk/our\\_museums/national\\_museum/museum\\_apps.aspx](http://www.nms.ac.uk/our_museums/national_museum/museum_apps.aspx)

Many Voices web site:

<http://tap.ummaintra.net/>

Murder at the Met (for teenagers):

<http://www.metmuseum.org/metmedia/video/news/murder-at-the-met>

SFMOMA's Country Dog Gentlemen (for families):  
[http://www.sfmoma.org/explore/multimedia/interactive\\_features/81](http://www.sfmoma.org/explore/multimedia/interactive_features/81)

Guggenheim: <http://www.guggenheim.org/new-york/visit/app>

American Museum of Natural History, New York: <http://www.amnh.org/apps>

MoMa: <http://www.moma.org/explore/mobile/iphoneapp>

Smithsonian: <http://www.si.edu/Connect/Mobile>

Lists of museum apps:

Museums Association: <http://www.museumsassociation.org/museum-practice/apps>

UK museums apps: <https://docs.google.com/document/d/13L91JU-yX1IGHphG2l0zCh9sCmSn4wuB1KAS7MqecDA/edit?pli=1>

Fine Art Museum Apps: <http://fineart.about.com/od/Museums/tp/Top-10-Fine-Art-Museum-Apps-for-iPhone-iPad.htm>

## **Week 10**

### **Session 8. Project self-assessment**

**Friday 27 April, 11.30am-1.00pm (tbc), R612 (tbc)**

More detail about this session to be provided in class

## 4. ONLINE RESOURCES

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### 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.ucl.ac.uk/course/view.php?id=363>

### 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

<https://rl.talis.com/3/ucl/lists/E8D8095C-8D10-F934-E897-2B6403EA5AB1.html?lang=en-GB>

## 5. ADDITIONAL INFORMATION

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### Other resources

The following resources will be relevant for this module (all UCL libraries can be searched through [Explore](#)).

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>

Last year's MA Museum Studies exhibition project (Leventis Gallery) resources:  
<https://izi.travel/en/69f1-defying-death-a-human-journey-through-medicine/en>

## **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

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## Procedures 2019-20

### 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 a 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](mailto:c.frearson@ucl.ac.uk)).

## APPENDIX B: Project assessment checklist

Criteria		Excellent	Very good	Good	Fair	Poor	Suggested Improvements
<b>1. Audience awareness</b>	i) outcomes						
	ii) content/media/design						
	iii) info in different formats						
	iv) provision for different visiting preferences						
<b>2. Content</b>	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						
<b>3. Collections</b>	i) object mounting						
	ii) conservation requirements						
<b>4. Interpretation/ communication</b>	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							
<b>5. Design &amp; production</b>	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						
<b>6. Ergonomics</b>	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						
<b>7. Digital resources</b>	i) overall appearance, feel						
	ii) home page						
	iii) layout of content						
	iv) use of colour						
	v) writing style						
	vi) access & readability						
	vii) navigation						