

HIS5111 // History Museum Exhibits II // SPRING 2015

Dr. Malgorzata J. Rymsza-Pawlowska
SPRING 2015 – Tuesdays, 1:00 to 3:30
Coleman Hall, 1166

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Office Hours: MW, 11:00-12:00, T, 4:00-5:00,
F, 9:00-10:00

OBJECTIVES

- ❖ Develop, mount, program, and evaluate “Lab School: Mission, Method, and Memory”
- ❖ Study the theory and practice of museum exhibition, and about these ideas in application
- ❖ Generate a multimedia record of the preparation and execution of this exhibition
- ❖ Prepare thoughtful museum practitioners who can apply the knowledge and skills from this class to a wide variety of history exhibition contexts

CATALOG ENTRY

This course is the second half of **HIS5110: History Museum Exhibits**, offered in the fall semester. Students will continue to study the role, function, and development of history museum exhibits as interpretation for public audiences. The students will complete the final design phase of their exhibit project, and will complete the fabrication, installation, and evaluation phases.

TEAMS

You will remain in your teams from last semester’s exhibit development stage in a consulting capacity. But to accomplish the tasks of installing, programming, and publicizing our exhibition, you will be active in three new teams, with duties as assigned below. **It is up to you to divide various tasks as they come up, but remember to keep track of who does what**—it will come into play in evaluation. We will keep a spreadsheet of duties and accomplishments via Google to make sure that work is distributed as evenly as possible. However, you will also perform duties in a secondary or support capacity as they come up.

EXHIBITION / DESIGN	MARKETING / PUBLICITY	EDUCATION / INTERPRETATION
exhibit design and layout	website creation and management	support research
budget	social media plan and management	label writing and editing
additional artifacts and props	posters and promotion (trailer etc.)	interactives within exhibit/Buzzard
fabrication management	opening event coordination	educational component for website
installation coordination	community relations	educational programming

n.b. Exhibitions are both highly collaborative and highly unpredictable—for that reason, it is difficult to anticipate both the nature and the timing of the tasks that will arise, as well as to render individual assessment for group efforts. I have made every effort to account for all parts of our exhibition in the framework of this course, but it is also true that as the exhibition develops and takes shape, new efforts will be necessary. I have attempted to build the need for spur-of-the-moment initiative in our grading rubric, but it is also true that in its final form, this exhibition will be what you make of it.

GRADING:

- ❖ Primary Duties (task portfolio, self-evaluation, and reflection) **35% total**
- ❖ Secondary Duties / Support Work (self-evaluation and reflection) **20% total**
- ❖ Progress Posts for **exhibit blog** (two each—sign up in class) **15% total**

❖ Labels (writing and editing) **10% total**

❖ Summative Evaluation **20% total**

READING:

Two books available at **Textbook Rental**, everything else will be on posted on **Desire2Learn**.

reading this semester is highly practical and designed to help you complete your tasks. It's also substantially lighter than last semester to balance the hard work you'll be doing for the exhibit

Nina Simon, *The Participatory Museum* (Santa Cruz: Museum 2.0, 2010)

Beverly Serrell, *Exhibit Labels: An Interpretive Approach* (Alta Mira, 1996)

Tentative Schedule

Syllabus is subject to changes at the discretion of the instructor and according to the needs of our project

WEEK 1: January 13

❖ Serrell, *Exhibit Labels*, 37-218 (this seems like a lot, but should go quickly!)

state-of-exhibit / final draft presentations by Curatorial, Artifact, and Audience Committees

go over schedule and comprehensive to-do lists

ALL: label assignments

individual team meetings

WEEK 2: January 20. Photoshop Training at HA Lab

❖ Barbara Cogen-Stratynier, "Our Collections in Your Space: Creating Exhibitions for Non-Museum Environments" *The Exhibitionist*, Spring, 2011, 76-81

❖ Amy Kaufman, "Marketing Museum Learning," in Barry Lord, ed. *The Manual of Museum Learning* (New York: Alta Mira, 2007) 253-272

❖ "Getting Started: The Nature of Websites and What You Will Need to Create Yours," in Daniel J. Cohen and Roy Rosenzweig, *Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web* (University of Pennsylvania Press, 2006) 51-79

DUE: tentative work plan from each team

DUE: individual label copy drafts, swap for editing.

Education Team presents intro and section label copy, workshopped in class.

WEEK 3: January 27 Dreamweaver Training ** tentative TBA

❖ "A Multiplicity of Museum Experiences," "Getting Started," 5-19, 31-45 in William B. Crow and Herminia Din, *Unbound by Place or Time: Museums and Online Learning* (AAM: 2009)

❖ "Marketing, Networks and the User Relationship," and "Information and Indirect Services," in Graeme K. Talboys, *Museum Educators Handbook*, 3rd Edition, (Ashgate, 2011), 87-98, 109-123

DUE: edited copy

Exhibition Team presents draft exhibition plan with special guests Rick Riccio and Mike Schuetz

WEEK 4: February 3

❖ "Making History Interactive," in D. Lynn McRainey and John Russick, eds. *Connecting Kids to History with Museum Exhibitions*. (Left Coast Press: 2010), 219-239

❖ *The Exhibitionist* "Designing for Conservation," Vol. 2 No. 2, Fall 2001

Marketing Team presents publicity plan (website, social media, and press contacts) and schedule

website and social media launch

WEEK 5: February 10

❖ Kimberly A. Huber and Anna Johnson, "Planning and Managing Museum Programs and Special Events," in *The Museum Educator's Manual: Educators Share Successful Techniques*, (Alta Mira, 2009), 95-108

Exhibition Team presents final exhibit plan and budget

WEEK 6: February 17

❖ “Soul Searches to Socials: Types of Museum Programs for Adult Learners,” and “Designing Excellent Learning Experiences,” in Bonnie Sachatello-Sawyer et al, eds. *Adult Museum Programs: Designing Meaningful Experiences*, (Alta Mira: 2002) 21-70, 137-171

- Education Team** presents exhibit interactives, final labels
- DUE: amended work plan from each team**

WEEK 7: February 24

❖ Nina Simon, *The Participatory Museum*, Preface, Chapters 1,2 (i-84)

- Marketing Team** presents exhibit poster and press release, updates on social media and website

*****February 25th: FIELD TRIP TO CHAMPAIGN AND SPURLOCK*****

WEEK 8: March 3

❖ Nina Simon, *The Participatory Museum*, Preface, Chapters 3-5 (85-202)

- Education Team** presents on interactives for website
- final labels to Media Services

WEEK 9: March 10

❖ Nina Simon, *The Participatory Museum*, Preface, Chapters 6-9 (203-300)

- Exhibition Team** presents on state-of-the-exhibit, final budget

WEEK 10: March 17th: NO CLASS // SPRING BREAK

WEEK 11: March 24 (tentative: mount labels at Media Services)

- Marketing Team** presents exhibit trailer and update on current promotion efforts
- Education Team** presents on programming for opening nights and questionnaire (9th and 10th)

WEEK 12: MARCH 31

❖ Nina Simon, *The Participatory Museum*, Preface, Chapters 10-end(301-352)

- Exhibition Team** presents install week schedule
- Marketing Team** presents opening night details

WEEK 13: APRIL 6-9 INSTALL WEEK

*****April 9th ALUMNI OPENING NIGHT*****

*****April 10th: HAPA OPENING NIGHT*****

WEEK 14: April 14: NO CLASS, RELAX!

- ALL: independent site visits for Summative Evaluation**

WEEK 15: April 21:

❖ Nina Simon, *The Participatory Museum*, Preface, Chapters 10-end (301-352)

❖ Beverly Serrell, *Exhibit Labels*, 219-236

- Cumulative Roundtable: Reflections on Experience**
- Education Team** collects and circulates visitor data (scan all questionnaires)

WEEK 16: April 28th: MEET IN EXHIBIT SPACE

❖ reading TBA

- ALL: Summative Evaluations and Self Evaluations Due**