

**History 6304: Exhibits at Museums and Historic Sites**  
***University of West Georgia and Atlanta History Center***  
**Fall 2010**

**Instructors:**

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**Meeting time/place:**

Wednesday 10-12:30, Atlanta History Center, 130 Paces Ferry Road, NW, Atlanta, GA

**Instructor office hours:**

McCleary: Tuesday 9-11:30, Thursday 1:30-4:30 in Pafford 207 (Center for Public History) and by appointment at UWG or the Atlanta History Center

**Course Description:**

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

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

Ann McCleary of UWG and Gordon Jones at the AHC will teach this course, but you will also have the benefit of hearing from and working with a variety of staff members at the AHC, who will share their experiences and expertise in the field of exhibit development.

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

**Course Objectives**

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

3. Students will learn about the importance of team work and gain hands-on experience in exhibit development through participation as team members to complete a class project.
4. Students will become familiar with key ethical, legal, and political issues surrounding exhibit programs at museums, historic sites, and elsewhere in the community.
5. Students will become familiar with the range of career opportunities available in museum exhibit work.

### **Readings**

Serrell, Beverly, *Exhibit Labels: An Interpretive Approach*. AltaMira Press, 1996. 978-0761991069

Alice Parman and Jefferey Flowers, *Exhibit Makeovers: A Do-It-Yourself Workbook for Small Museums*. Altamira Press, 2008. 978-0-7591-0997-1

Gordon, Tammy S., *Private History in Public: Exhibits and the Setting of Everyday Life*. American Association of Local History/AltaMira Press, 2009. 9780759119352

#### ***Electronic reserve***

In addition, there will be numerous articles and essays on electronic reserve through the Ingram Library at UWG. These articles will be listed in the syllabus for the appropriate class days. In addition, we may also add some handouts in class.

#### ***Recommended for serious museum folks:***

Barry and Gail Lord, *Manual of Museum Exhibitions*. AltaMira Press, 2001. 978-0759102347  
This book provides more technical information about museum exhibits that would be useful as a reference guide for anyone involved in creating exhibits.

### **Class requirements**

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

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

1. An **exhibit critique** (10 points) written about an exhibit viewed *outside* of class time and evaluated based on our class discussions and an outline provided to you. This review should be three to four pages, word-processed. Please include the ticket or receipt from the exhibit and any brochures about the exhibit as well as relevant photos to illustrate the points you are making. We request that you revise this essay for your final portfolio, and we expect that you will have learned enough to cause you to perhaps re-evaluate the first draft of your critique. We encourage you to review the exhibit again, for that final draft, so please choose an exhibit that is convenient for a second visit.
2. A **label copy exercise** (10 points) completed in class. However, you will have the opportunity to take the label that your group wrote home and revise it. You must submit both the original group label and your revisions together for the assignment.
3. **Object interpretation exercise** (5 points) The paper should provide three examples of how an object in an AHC exhibit could be put in three different contexts to tell another

story. Please include a digital image of the object in your paper, and write approximately two paragraphs on each of the three contexts you propose.

4. **Contractor proposal critique** (5 points) In class, we will view examples of contractor proposals and critique these as a class. Students will take their notes home and prepare a two-page critique of the proposal comparable to what you might share with a staff or board member if asked to take on this task in the “real” world.
5. **Security and conservation audit** (5 points) In class, each student will conduct a security and conservation audit exercise and prepare a word-processed version of that audit to email to the course instructors.

Please word-process all of these assignments and turn in *two* copies: one for Gordon Jones and one for Ann McCleary. These assignments should also be placed in your final class portfolio. You will have the opportunity to revise these assignments for your portfolio, based on our comments and what you have learned throughout the rest of the semester (we hope that you take the time to revise the exhibit critique, so that we can see what you have learned over the course of the semester). If you revise the assignment, we will re-evaluate your assignment grade *only if* you submit the original copy with instructor comments..

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

The class will produce a proposal and plan for a “makeover” of the Metropolitan Frontiers exhibit at the Atlanta History Center. This exhibit was developed and installed for the Olympic Games in 1996, and the AHC has included a new exhibit on Atlanta history as part of its current strategic plan.

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

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

1. Project Manager
2. Development and marketing
3. Curator (topic research)
4. Curator (object and photo research)
5. Curator (label copy)
6. Registration
7. Exhibit design
8. Education

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

You may also need to work with various members of the AHC staff for your assignments. Please recognize that these individuals are available to help you, but they are also busy, so be sensitive about your requests and do *not* ask them to complete specific tasks assigned for you.

All teams will need to complete the tasks on-time according to our project schedule. Some weeks will be busier for you and your team than others. If you encounter any problems, please contact your project director and class instructors as soon as possible.

We plan to evaluate each student as fairly as possible, considering his/her contributions to the team project as well as the products of the team. Each student will be required to turn in a critique that evaluates both the work of their team and their contributions to the team. We expect you to be as honest as possible, and we promise not to share these critiques with any other students. The critiques must be included in your final portfolio and they will help us determine your grade for this part of the class. Remember, we are consistently concerned about the “process” of your education, and what you have learned through the project.

### **Project communication**

We will use the UWG Course Den as a communication network for the project. We request that each team submit a **weekly report** on what their team has completed by noon on the Tuesday before class. In your weekly report, be sure to include any questions or issues that the group needs to consider that week. All class members are expected to visit the Course Den page sometime before Wednesday’s class to review what each team has completed that week.

Course Den also includes an opportunity to create and structure on-line discussion among the entire class. Since we are only meeting once each week, Course Den provides the best opportunity to raise whatever questions or concerns you have during the week through the Discussion Boards. We encourage all of you to raise issues as they arise, and not wait if they are urgent and need to be dealt with as soon as possible.

Teams may also post elements of their project on-line for feedback from other students at any time.

We expect that all class participants will visit the Course Den webpage at least three times a week, so that we can move along with the class project as efficiently as possible.

Course Den participation and involvement (including responding to other student queries and concerns) will also be included as part of the class participation grade.

Please note that there will be an “anonymous” discussion topic on Course Den, so that anyone can raise a concern or issue without being identified. Please feel free to use this discussion board if necessary.

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

One of the requirements of all of our museum studies classes is the creation of a portfolio. A portfolio is a valuable tool to use in demonstrating and marketing the skills and knowledge that you have gained to potential employers. In preparing the portfolio, think about how you could best demonstrate what you have learned in this class. *Portfolio grading will include 5 points for overall design and creativity and 10 points for your demonstration of knowledge about exhibit development (your narrative).*

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

1. All of the class **assignments**, which may be revised based on instructor comments. If you have revised any assignment, you must also include the original copy of the assignment, with comments, for us to evaluate the changes that you have made.

2. A **copy of your component of the class project**. Since all of the teams will have different products, you will need to decide what to submit that best represents the work that you completed as part of your team.
3. A **four- to six-page narrative** to demonstrate to us what you have learned about the theory and practice of museum exhibits. Please use this opportunity to reference the readings (including footnotes) and to illustrate to us that you have read them and what you have learned from them. Since there is not final exam here, nor any papers directly on the books, this narrative is one of the only sources we have to see what you learned from the readings, beyond your participation in class discussions.. In addition, your narrative may incorporate other insights from class discussions, guest speakers, and project work.
4. **Visual elements such as illustrations or photographs** of you undertaking some of this work at the AHC, a brochure about exhibits that you visited, etc. Consider your portfolio as an “exhibit” about what you have learned! This is an opportunity for you to share your own creativity in design.

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

Students are expected to attend class weekly and participate in class activities and discussions, both in class and through Course Den. This class will involve hands-on exercises each week. The more effort you put into these exercises and activities, the more you will learn.

We will spend some time each week discussing the readings. Please read in advance and come prepared to talk about the assignments. **If you miss class, please submit your comments on the readings to both instructors by email within three days of class or, at the latest, in writing at the next class.**

### **Tentative Schedule**

Please note that this schedule is tentative and may change, based on a variety of factors.

There will be readings on e-reserve through Ingram Library and some additional reading materials may be provided in class. Some additional readings may be assigned and added to e-reserve.


#### **August 18: Introduction to class**

- A. Introduction to the class and review of syllabus
- B. Brief discussion of the class project and team responsibilities
- C. Tour of Atlanta History Center exhibits

#### **August 25: What is an exhibit?**

- A. What are the basic components of an exhibit?
- B. What makes a good exhibit? Develop criteria for critiquing an exhibit.
- C. What is the exhibit process?
- D. Students make requests for team assignments

#### ***Readings:***

-  Gordon, chapters 1-3,

- ✚ Review the National Park Service Harpers Ferry Center website on exhibit development at <http://www.nps.gov/hfc/products/exhibits/contents.htm>
- ✚ Corbett, Katharine T. and Howard S. (Dick) Miller, "A Shared Inquiry into Shared Inquiry," *The Public Historian* 28 (Winter 2006): 15-38, available through J-STOR
- ✚ Clement Alexander Price, "Been So Long: A Critique of the Process that Shaped 'From Victory to Freedom: Afro-American Life in the Fifties,'" in Kenneth Ames, Barbara Franco, and L. Thomas Frye, *Ideas and Images: Developing Interpretive History Exhibits*, on e-reserve
- ✚ Review the exhibit reviews in the *Public Historian*, which is available electronically through J-STOR and in hard copies at the Center for Public History. What are the elements that are included in an exhibit review?

**Recommended:**

- ✚ Barry Lord, "The Purpose of Museum Exhibitions," in Barry and Gail Lord, *The Manual of Museum Exhibitions*, 11-26.

**September 1: Class project**

- A. Discussion of class project
- B. The team process and team frictions
- C. Team assignments

**Readings:**

- ✚ Parman and Flowers, *Exhibit Makeovers*, 1-50.
- ✚ Gail Dexter Lord, "Introduction: The Exhibition Planning Process," on e-reserve
- ✚ Candace Matelic, "Forging a Balance: A Team Approach to Exhibit Development at the Museum of Florida History," in Kenneth Ames, Barbara Franco, and L. Thomas Frye, *Ideas and Images: Developing Interpretive History Exhibits*, on e-reserve
- ✚ John Chiodo and Allisa Rupp, "Setting the Stage for Meaningful Exhibits," available at [http://name-aam.org/uploads/downloadables/EXH.fall\\_99/EXH\\_fall\\_99\\_Setting%20the%20Stage%20for%20Meaningful%20Exhibits\\_Chiodo%20and%20Rupp.pdf](http://name-aam.org/uploads/downloadables/EXH.fall_99/EXH_fall_99_Setting%20the%20Stage%20for%20Meaningful%20Exhibits_Chiodo%20and%20Rupp.pdf)
- ✚ Donna Braden, "Your Personal Toolkit: Easing Through Friction, Fracas, and Free-for-All," available at [http://name-aam.org/uploads/downloadables/EXH.spg\\_10/11%20EXH%20Spring10\\_Your%20Personal%20Toolkit\\_Braden.pdf](http://name-aam.org/uploads/downloadables/EXH.spg_10/11%20EXH%20Spring10_Your%20Personal%20Toolkit_Braden.pdf)

**Recommended:**

- ✚ Chuck Sutyla, "The Role of the Project Manager," Barry and Gail Lord, *The Manual of Museum Exhibitions*, 443-354

**September 8: Exhibit challenges; Museum Education**

- A. What are the challenges we face in creating good exhibits? How can we overcome these challenges?
- B. Discussion of exhibit critiques
- C. Role of museum education in the exhibit process

**Readings:**

- ✚ Parman and Flowers, *Exhibit Makeovers*, 59-69
- ✚ Freeman Tilden, "Principles of Interpretation," in *Interpreting Our Heritage*, on e-reserve
- ✚ Dean, "Audience and Learning," handout in class
- ✚ Dean, "Designing Museum Exhibits," on e-reserve

**Due: Exhibit critique**

**September 15: Exhibit concept statements; Marketing and Development**

- A. What is the concept statement?
- B. Class discussion of our project concept statement
- C. Marketing and Development

**Readings:**

- ✚ Parnam and Flowers, *Exhibit Makeovers*, Appendix B, C, and D
- ✚ Tom McKay, "Minor League, Major Dream: Keeping Your Eye on the Idea," in Kenneth Ames, Barbara Franco, and L. Thomas Frye, *Ideas and Images: Developing Interpretive History Exhibits*, on e-reserve

**September 22: Registration issues; Concept Statements**

- A. Registration paperwork: What do you need to do?
- B. Climate control, rotating objects, care of objects on exhibit, and other registration issues.
- C. Review proposed concept statements and finalize one for our project

**Readings:**

- ✚ David Dean, "Controlling the Exhibition Environment," on e-reserve
- ✚ Parman and Flowers, *Exhibit Makeovers*, 51-55; 74-6
- ✚ American Association of Museums, "Guidelines on Exhibiting Borrowed Objects," available at <http://www.aam-us.org/museumresources/ethics/borrowb.cfm>
- ✚ Gwen Bitz, "Processes: Exhibits," in Rebecca Buck and Jean Gilmore, editors, *The New Museum Registration Methods*, on e-reserve
- ✚ Murray Frost, "Preserving Collections in Exhibitions," from Lords, *Manual of Museum Exhibit*, on e-reserve

**September 29: Interpreting Objects**

- A. Object interpretation exercise in class: each student will select one object from an exhibit and consider at least three ways to interpret that object
- B. Sharing and interpreting the objects to the class

**Readings:**

- ✚ Gordon, chapters 4-6.
- ✚ William Yeingst and Lonnie G. Bunch, "Curating the Recent Past: The Woolworth Lunch Counter, Greensboro, North Carolina," from *Exhibiting*

*Dilemmas: Issues of Representation at the Smithsonian*, edited by Amy Henderson and Adrienne L. Kaeppler, on e-reserve

- ✚ Ellen Roney Hughes, “The Unstifled Muse: The ‘All in the Family’ Exhibit and Popular Culture at the National Museum of American History,” from *Exhibiting Dilemmas: Issues of Representation at the Smithsonian*, edited by Amy Henderson and Adrienne L. Kaeppler, on e-reserve

**Recommended:**

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

**October 6: Writing Label Copy**

- A. Principles in writing a good exhibit text and label copy
- B. Critiquing label copy
- C. Label copy writing exercise

**Reading:**

- ✚ Beverly Serrell, *Exhibit Labels: An Interpretive Approach*
- ✚ Freeman Tilden, “The Written Word,” in *Interpreting Our Heritage*, on e-reserve

**Due: Object Interpretation Exercise**

**October 13: Project Workday**

- A. Teams meet to work on project and to coordinate their work with other teams
- C. Entire class prepares for exhibit proposal presentation on October 20

**Due: Label copy exercise**

**October 20: Class presents exhibit proposal to AHC staff review panel**

- A. Present proposal to AHC staff review panel
- B. Discuss of feedback from the AHC staff
- C. Refine exhibit ideas, based on feedback, and develop plan to complete project

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

**October 27: Exhibit Design and fabrication: Part 1**

- A. Field trip to exhibit design company

**Readings:**

- ✚ Douglas Simpson, “Hiring an Exhibit Designer for the First Time? Tips from a Designer’s Perspective,” available at [http://name-aam.org/uploads/downloadables/EXH.spg\\_07/EXH\\_spg07\\_Hiring%20an%20Exhibit%20Designer%20for%20the%20First%20Time%20Tips%20from%20a%20Designers%20Perspective\\_Simpson.pdf](http://name-aam.org/uploads/downloadables/EXH.spg_07/EXH_spg07_Hiring%20an%20Exhibit%20Designer%20for%20the%20First%20Time%20Tips%20from%20a%20Designers%20Perspective_Simpson.pdf)

- ✚ “A Project Manager is...,” “An Exhibit Developer is...,” and “An Exhibit Designer is...,” available at [http://name-aam.org/uploads/downloadables/16119\\_NAME\\_spg06\\_lores.pdf](http://name-aam.org/uploads/downloadables/16119_NAME_spg06_lores.pdf)

***Recommended:***

- ✚ Yves, Mayrand, “The Role of the Exhibition Designer,” in Barry and Gail Lord, *Manual of Museum Exhibition*, 405=424

**November 3: Exhibit design and fabrication: Part 2**

- A. Exhibit design and fabrication on a small budget
- B. Mount-making and other technical issues
- C. Exhibition Administration: Working with contractors and consultants
- D. Contractor proposal critique

***Readings:***

- ✚ National Park Service Harpers Ferry Center, “Interpretive Media Selection,” available at <http://www.nps.gov/hfc/products/ip-media-select.htm>
- ✚ Till Hahn, “Display Cases,” from Barry and Gail Lord, *The Manual of Museum Exhibition*, on e-reserve

**November 10: Museum Politics**

- A. Exhibit politics: case studies from the curator’s point of view
- B. Exhibit politics: case studies from the marketing and fundraising perspective

***Readings:***

- Luke, Timothy. “Politics at the Exhibition: Aesthetics, History, and Nationality in the Culture Wars.” In *Museum Politics: Power Plays at the Exhibition* (2002): 1-4.
- Luke, Timothy. “Memorializing Mass Murder: The United States Holocaust Memorial Museum.” In *Museum Politics: Power Plays at the Exhibition* (2002): 37-64.
- Engelhardt, Tom and Edward T. Linenthal. “History Under Siege.” In *History Wars: The Enola Gay and Other Battles for the American Past*: pp. 1-7.

***Due: Contractor proposal critique***

**November 17: Security of Exhibits and Evaluation**

- A. Exhibit security
- B. Security and conservation audit (in-class exercise)
- C. Evaluation

***Readings:***

- ✚ Kevan Shaw, “Lighting,” from Barry and Gail Lord, *The Manual of Museum Exhibit*, on e-reserve



***Due: Security audit exercise sent by email to McCleary and Jones by November 19***

**November 24: No class: Thanksgiving break**

**December 1: Presentation of Class Project and Evaluation**

- A. Present final report to AHC staff review board, making your presentation as if this review board were the board of directors.
- B. Class evaluations
- C. Class lunch, 12-1 p.m.

*Due: Class project*

**December 7: *Class portfolios due by 12 noon (place to be identified)***

## **Exhibition Project – Team Descriptions**

### **Exhibits at Museums and Historic Sites**

**University of West Georgia/Atlanta History Center, Fall 2010**

#### **Project Manager**

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

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

#### **Team 1: Development and Marketing**

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

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

Task (marketing): The Marketing officer will create a marketing plan for public promotion of the exhibit. This plan must include the following: (1) a list of target audiences with a brief explanation of why these audiences might come to see this exhibit; (2) recommendations on the best ways to reach each target audience using paid advertising or unpaid public relations efforts; (3) based on the above recommendations, a detailed list or chart showing specific planned promotional activities with schedule and cost (included in overall budget) for completing each. The marketing officer will also create a dramatic yet concise and factual press release announcing the opening of the exhibit and summarizing its key content points. This should include boiler-plate information on the Atlanta History Center.

## **Team 2: Registration**

Job description: The registration team is responsible for the physical security, conservation, legal status, and tracking of all objects, documents, or other original intellectual property in the exhibition, including oral histories or recordings thereof. This team will work closely with the curatorial and exhibits teams to ensure that all objects are accounted for and that exhibit installation is planned in accordance with professional standards for object care.

Task: The registration team will create a master object list in the form of a chart, which must account for every 2-D or 3-D object (not prop) in the exhibit and must be organized by the sections and/ or cases in which the objects will be exhibited (according to the floor plan). The chart will: (1) list each object by its accession number (or by last name of lender – see below) as well as by brief physical description; (2) list the specific source or location of each object; and (3) note any special installation needs such as conservation, framing, or mount-making. Additional lists must be derived from the above master list for all items that will be loaned, giving names and contact information of the potential lender or lending institution. The registration team must also compose a statement of at least three pages assessing the security and conservation risks inherent in this exhibit, along with specific measures planned to address and reduce these risks. If oral histories or recordings are to be used in the exhibition, the registration team must produce samples of legal release and biographical information forms.

## **Team 3: Exhibitions**

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

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

## **Team 4: Education**

Job Description: The education team is responsible for maximizing the impact of the exhibition for a wide range of audiences both within the walls of the exhibit and beyond. The education team will work closely with the curatorial, exhibitions, and development/ marketing teams to ensure the clarity and effectiveness of the interpretation, and to explore related educational programming.

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

### **Team 5: Curatorial (theme/ context)**

Job description: The curatorial team is responsible for the intellectual content of the exhibition. This team will work with all parties to ensure that the interpretation is intellectually sound, factually accurate, and effectively conveyed to the public in creative, interesting, or dramatic ways.

The theme/ context section is charged with researching, analyzing, and defining the exhibit topic, hence to conceptualize, define, and state clearly the overall exhibit theme as well as its supporting themes.

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

### **Team 6: Curatorial (object selection and research)**

Job description: The curatorial team is responsible for the intellectual content of the exhibition. This team will work with all parties to ensure that the interpretation is intellectually sound, factually accurate, and effectively conveyed to the public in creative and interesting ways.

The object selection and research section is charged with identifying, researching, and selecting the objects and props that best represent the central theme(s) of the exhibit.

Task: Using the concept statement, the object selection and research section will identify all relevant objects, documents, or illustrations (not props) needed for the exhibit. For each object or document considered for possible inclusion in the exhibit, an object worksheet must be

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

### **Team 7: Curatorial (label copy writing)**

The curatorial team is responsible for the intellectual content of the exhibition. This team will work with all parties to ensure that the interpretation is intellectually sound, factually accurate, and effectively conveyed to the public in creative and interesting ways.

The label copy writing section is charged with producing the final text for all label copy panels and object labels using standardized formats.

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

**Course Den Instructions and Information**  
**Exhibits at Museums and Historic Sites**  
**University of West Georgia/Atlanta History Center, Fall 2010**

Course Den, which is UWG's WebCT program, will offer several opportunities for improving the class:

1. Each team will submit a weekly updates on their activities on Course Den by every Tuesday, allowing classmates and the instructor to see what the teams have completed and what team members are doing;
2. Students will be required to discuss project work on Course Den, facilitating discussion among the various teams throughout the semester

**Using Course Den**

To log into Course Den, go to [westga.view.usg.edu](http://westga.view.usg.edu) or [webct.westga.edu](http://webct.westga.edu)

To sign in, use your username (email prefix) such as [jdoe1@my.westga.edu](mailto:jdoe1@my.westga.edu). Your password should be the last two digits of your birth year plus the last four digits of your social security number, unless you have changed the password at some point.

If you need help with Sign-in, browser, or technical issues, visit <http://www.westga.edu.edu/distance/help/>

**Finding the Class page**

Once you've successfully logged on to Course Den, you should see that you have been enrolled into the Course Den page for the Museum Exhibits class.

**Submitting weekly team updates**

To submit your weekly journals, as required in the syllabus, please go to "Discussions" on the left column, and then you'll see a discussion for "weekly team updates."

To submit your weekly team update, type it up as a Word document first, and be sure to save it on your home computer. Then click "create a new entry," label your journal by week number (e.g Team update week 1) and cut and paste your word document into the message. Then click on "post."

Please note that updates will be public, and any student can access them. If you have something that is more personal to share with me, please send that information in an email message directly to me.

Team updates must be submitted each week, according to the schedule posted in the syllabus.

**Participating in on-line discussion**

To encourage discussion about the team project outside of the weekly class meeting, all students are strongly encouraged to bring up topics or issues through the discussion boards of our class

Course Den site. Besides posting topics, please respond to other students' comments! Because this is a team project, we all need for *everyone* to participate in these discussions.

You may post your comments, issues, and concerns in several ways.

1. You can contribute a comment to the "Open Forum." To do this, click on the Discussion tab on the left column, under Course Tools, and click on the "Open Forum" page. Within this "Open Forum," you can either (1) start a new thread or topic or (2) contribute to an on-going thread/topic. I hope and expect that you will have questions or queries you would like to raise with your fellow classmates regarding what you are doing and learning. The discussion boards provide an opportunity for you to help answer a question or offer some advice to fellow classmates.

2. A second way that you can participate is through reading and responding to the weekly team reports that your fellow students are submitting. If you click on the "comment" tab below the weekly report, that comment will be posted. Be aware, however, that these comments are often harder to find, and it will likely be better to post something in the "Open Discussion" section of the webpage. Comments here are more visible to other team members.

3. Students may also submit comments or questions to the "anonymous" discussion board. Maybe there are issues you would like to raise but are more controversial. Please note that neither I nor other students can track the author of any comments that you leave here. I encourage you to use this particular discussion board if this is the most appropriate place to do so.

I will be able to track your "on-line" participation in several ways, including the time that you spend on-line and the number of comments that you offer each week. This participation will figure into your participation grade. Please make it meaningful; contribute in a productive, useful way to the discussion. Simple comments such as "I agree" won't be considered; explain why you agree. I encourage you to check in on Course Den several times a week so that we can keep the project moving along.

### **Using email on Course Den**

Please note that you can also send a private message to me via email on CourseDen at any time. Be sure to tell me about any problems via email as soon as you can. If you have a particular problem or issue that needs my attention, please let me know.

Please be sure to check your email regularly on CourseDen. I may send emails to the entire class.

### **Finding what's new on Course Den?**

Please note that when there is something new for you on Course Den, there will be a green star in the box in the left column under Course Tools or My Tools.

### **Technical difficulties**

If you have any technical difficulties with Course Den, please contact the websites or phone numbers for Distance Education listed above. It is your responsibility to be sure that the documents you submit are readable and correct.

Please note that any documents ending in “.lnk” are links and are thus will not be accepted. You must save your documents either as a Word document or as a PDF.

For more help, visit [www.westga.edu/distance/distancestudents/13help.htm](http://www.westga.edu/distance/distancestudents/13help.htm) or you may call 678-839-6248 from 8 a.m. to 5 p.m.

After Hours CourseDen Help is available at <http://help8.usg.edu/> or call 866-588-5293

**A few tips from the Distance Education folks:**

- ✚ Use the “Check Browser” at the Course Den start screen (do this for each computer you use AND before taking an assessment)
- ✚ Make sure “Pop ups” are allowed
- ✚ Use “ctrl-click” to open files for download (Word, PowerPoint, etc)
- ✚ Course Den mail is separate from your MyUWG mail
- ✚ Don’t forget to “submit” in Assignments

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