SPA2908A Special Topics - Exposiciones de arte: organización y diseño

MCS2620 – Introduction to Gallery, Museum, and Curatorial Studies

Fall 2021

Schedule: <u>Lecture classes</u> Wednesdays 2:30 pm – 4:30 pm
SSC - 3018
<u>Tutorial – MCS2620</u> Thursdays 3:30 pm – 4:30 pm
UC - 3220
<u>Tutorial – SPA2908A (this tutorial will be in Spanish)</u> Thursdays 4:30 pm – 5:30 pm
UC - 3325
Instructor: Bárbara Romero-Ferrón
Office hours: Wednesdays, 1:30 pm – 2:30 pm (by appointment)
Email: bromerof@uwo.ca

TENTATIVE Course outline for Fall 2021

Detailed Syllabus

Course Description

This is a hands-on course. This course introduces students to the fundaments and practices of exhibition design. The central goal of the course is that students create their exhibition projects through a mix of methods. They will cover the whole process of design an exhibition from the idea to the impact analysis of the exhibition. This course explores contemporary practices of temporary exhibitions in museums, as well as, a theoretical, critical, and ethical understanding of design exhibitions. The students will develop a variety of skills including the use of digital tools to create exhibitions, as a deep overview of all the elements that it should take in consideration in an exhibition project. This course is intended for the student who may be considering a career in museums, galleries or other cultural companies or institutions.

Course objectives

This course has as its main objective the creation of a solid and professional design exhibition project.

Outcome Expectations

- Be capable of creating their own exhibition taking into consideration all the nuances that compose design exhibition such as public flow, accessibility, conservation and exhibition care.

- Have an awareness of the difference between Museology and Museography; and the conservation requirements of different kind of artworks.
- Improve communication skills.
- Have achieved a basic familiarity with storytelling and visual and non-visual narratives.
- Have a general knowledge of specific exhibition outcomes:
  o Interpretation and educational goals;
  o Design and creation of didactic material;
  o Proper techniques for interactive design.

Course Schedule

Class Format

The classes will include lectures and tutorials. The tutorials are hands-on classes. During the tutorials, we will put into practice the materials from the lectures. The tutorials are two different sessions, one for the students at Museum and Curatorial Studies Program and a Spanish session for students at the Hispanic Studies program.

Technical requirements (in the case of having to switch to online delivery):

- Stable internet connection
- Laptop or computer
- Working microphone
- Working webcam

Class and Reading Schedule

Date	Topic	Activities
Week 1	• Introduction to the Course • Presentation of all the students **Module 1 - Museums, Galleries and other Species** • Temporary Exhibitions	Discussion: ▪ Expectations regarding to the course ▪ Temporary Exhibitions Listen before class: ▪ V&A Podcast – Exhibition Design http://www.vam.ac.uk/content/articles/v/v-and-a-podcast-exhibition-design/
Week 2	**Module 1 - Museums, Galleries and other Species** • Defining museum • Objects • Tangible and intangible heritage	Readings to discuss in class: Davies, Sue M. "The Co-Production of Temporary Museum Exhibitions." *Museum Management and Curatorship*, vol. 59, no. 2, 2016, pp. 125–140. Hamilton, Fiona. "Tangible and Intangible Cultural Heritage" in http://designonline.org.au/wp-

		content/uploads/2018/05/Cultural-Heritage.pdf Conn, Steven. "Introduction: Thinking about Museums", in *Do Museums Needs Objects?* University of Pennsylvania Press, 2010.
Week 3	**Module 1 - Museums, Galleries and other Species** • Introduction to Conservation and Restoration • Lighting, Ambience and other Requirements. • Intro to museum storage	Readings to discuss in class: Hölling, Hanna B. "Lost to Museums? Changing Media, Their Worlds, and Performance." *Museum History Journal*, vol. 10, no. 1, Routledge, 2017, pp. 97–111. Ursula Schädler-Saub. "Conservation ethics today: are our conservation-restoration theories and practice ready for the Twenty-First Century? Introductory notes to some central issues." *Ochrona Dziedzictwa Kulturowego*, no. 8, Lublin University of Technology, 2019, pp. 291–300
Week 4	**Module 2 – The Big Idea** • Storytelling • Structure your Narrative • Visual and non-visual narratives	Readings to discuss in class: Dal Falco, Federica, and Stavros Vassos. "Museum Experience Design: A Modern Storytelling Methodology." The Design Journal, vol. 20, no. sup1, Routledge, 2017. Bouquet, Mary. "Reactivating the Colonial Collection: Exhibition-Making as Creative Process at the Tropenmuseum, Amsterdam." The International Handbooks of Museum Studies, John Wiley & Sons, Ltd, 2013, pp. 133–55. Hochschild, Adam. "The Fight to Decolonize the Museum", *The Atlantic,* 2020. Preciado, Paul B. "When Statues Fall", *Artforum*, Dec. 2020.
Week 5	**Module 2 – The Big Idea** • Guest Talk + Q&A: Ricarda Borsch, Curator Assistant at The Victoria & Albert Museum • Exhibition Strategy	

	• Defining Audience	
Week 6	**Module 3 – From the Concept to the Construction** • Accessible Design vs Universal Design • Navigating the Exhibition • Public Flow and Wayfinding	Readings to discuss in class: Guler, Kutav. "An Exhibition Design Checklist for Visitor Circulation." *Museum Management and Curatorship*, vol. 30, no. 1, 2015, pp. 63–74. Cachia, Amanda. "The Politics of Creative Access: Guidelines for a Critical Dis/ability Curatorial Practice." Interdisciplinary Approaches to Disability, 1st ed., vol. 2, Routledge, 2019, pp. 99–108. Chick, Anne. "Improving Intellectual Access in Temporary Exhibitions for Sight Loss Visitors Through Co-Creation and Co-Assessment." The Design Journal, vol. 21, no. 4, Routledge, 2018, pp. 561–82.
Week 7	**Module 3 – From the Concept to the Construction** • Budgeting • CARFAC and Exhibition Fees • Introduction to Visualization Techniques – 3D and Virtual Reality – SketchUp* *You need to bring your laptop	
Week 8	**Module 3 – From the Concept to the Construction** • Visualization Techniques - 3D and Virtual Reality – SketchUp • Introduction to: Hubs by Mozilla *You need to bring your laptop	
Week 9	Reading Week	
Week 10	**Prototype Presentation**	
Week 11	**Module 4 – Dynamize it!** • Educational Goals	Readings to discuss in class: Akiva, Thomas, et al. 'What Drives Attendance at Informal Learning Activities? A Study of Two

		Art Programs'. *Curator: The Museum Journal*, vol. 60, no. 3, 2017, pp. 351 – 364. The J. Paul Getty Museum. *Complete Guide to Adult Audience Interpretative Materials: Gallery Text and Graphics.* MoMA. *Guide for Museums for individuals with Alzheimer's Disease.*
Week 12	**Module 4 – Likes** • Social Media • Analyse the impact of your exhibition in social media. Google Data Studio	Readings to discuss in class: Budge, Kylie. "Objects in Focus: Museum Visitors and Instagram." *Curator: The Museum Journal*, vol. 60, no. 1, 2017, pp. 67–85. McGrath, Jim. "Museums and Social Media During COVID-19." The Public Historian, vol. 42, no. 4, University of California Press, 2020, pp. 164–72.
Week 13	**Informal Project Presentation**	

Methods of evaluation

The evaluation method of this course will consist of five different assignments. These assignments will train, develop and encourage skills such as creativity, communication, critical and analytical thinking. The final product of this course will be an exhibition design project. The rest of the assignments of the course will work towards this final project. Attendance is not mandatory in this course. The assignments can be written in Spanish or English.

Component / Assignment	Weighting	Due Date
Participation, Engagement in class	15%	
Response Papers	20%	Week 4, Week 7
Project Idea Proposal	15%	Week 8
Prototype Presentations	15%	Week 10
Final Project	35%	Week 13

Participation, Engagement in class and tutorials (15%): Students will be grad base on attendance, participation in class discussions and the activities during the tutorials. Students should demonstrate that they have prepared the readings and the activities for the class. The tutorials are created to put into practice what we have learned during the lecture. Students should attend these tutorials and work on the proposed activities.

Response paper (20%): worth 10% each. Students should reflect upon what we covered during the weeks or module. They should cover all that we have discussed in class, readings workshops activities or even use additional bibliography. This assignment will have a maximum of 2000 words (without notes or bibliography). This response paper is an opportunity for students to think about what they are learning and how they are going to apply these new methodologies or information to their future research, or way of thinking.

Project Idea Proposal (15%) – Students should send a proposal explaining their idea for the final project. In this proposal students should include:

- The Idea
- The narrative – what you want to say
- The research – Base on what are you developing your idea
- Inspiration in other exhibitions
- An initial list of minimum 6 objects
- Initial Budget
- Bibliography at least 5 references

This assignment will have a minimum of 2000 words and a maximum of 3000 words without the bibliography or notes.

Prototype Presentation (15%) – Students will present in class their ideas. This presentation focuses on train communication and critical skills. Students should sell their exhibition idea to the rest of the group. The presenter will have five minutes to introduce their idea. This presentation should be created as a five minutes pitch. Students will have a canvas that should fill anonymously with the feedback of each presentation. At the end of the class, each student will have feedback from the whole class, including the instructor one. You can download the feedback canvas on Owl.

Final Project (30%) **–** Students will present their projects. The final exhibition project should contain:

- The concept of the exhibition
    - Description of the idea and research about.

- A detailed list of artworks
- Venue, dates and requirements
  - Description of the place.
  - Dates
- Exhibition Design
  - Target public
  - Distribution / Navigating Space
  - Wayfinding
  - Labels
  - 3D Exhibition
- Dynamization and educational outcomes
  - Interactive resources
  - Didactic Material
- Make it popular
  - Merchandising
  - Social Media Strategy

Reading List

Most of the readings will be available to read on OWL. This is the list of recommended readings for the lectures.

Bibliography

Adams, M., and J. Koke. "Comprehensive Interpretive Plans: A Framework of Questions." *Journal of Museums Education*, vol. 33, no. 3, 2008, pp. 293–299.

Akiva, Thomas, et al. 'What Drives Attendance at Informal Learning Activities? A Study of Two Art Programs'. *Curator: The Museum Journal*, vol. 60, no. 3, 2017, pp. 351 – 364.

Allen, Katharine, and Ellen J. Pearlstein. *Building Bridges Between the Virtual and Real: A Study of Augmented and Virtual Realities in the Museum Space and the Collaborations That Produce Them*. University of California, 2016.

Ampuero – Canellas, O. et al. 'Merchandising in Museums: Education, Culture or Pure Business?', *EME Experimental Illustration, Art & Design,* n.6, July 2018, pp. 92-101.

Bouquet, Mary. "Reactivating the Colonial Collection: exhibition-making as Creative Process at the Tropenmuseum, Amsterdam." The International Handbooks of Museum Studies, John Wiley & Sons, Ltd, 2013, pp. 133–55, doi:10.1002/9781118829059.wbihms406.

Budge, Kylie. "Objects in Focus: Museum Visitors and Instagram." *Curator: The Museum Journal*, vol. 60, no. 1, 2017, pp. 67–85.

Cachia, Amanda. "The Politics of Creative Access: Guidelines for a Critical Dis/ability Curatorial Practice." Interdisciplinary Approaches to Disability, 1st ed., vol. 2, Routledge, 2019, pp. 99–108, doi:10.4324/9781351053228-10.

Chick, Anne. "Improving Intellectual Access in Temporary Exhibitions for Sight Loss Visitors Through Co-Creation and Co-Assessment." The Design Journal, vol. 21, no. 4, Routledge, 2018, pp. 561–82, doi:10.1080/14606925.2018.1472441.

Conn, Steven. "Introduction: Thinking about Museums", in *Do Museums Needs Objects?* University of Pennsylvania Press, 2010.

Dal Falco, Federica, and Stavros Vassos. "Museum Experience Design: A Modern Storytelling Methodology." The Design Journal, vol. 20, no. sup1, Routledge, 2017, pp. S3975–S3983, doi:10.1080/14606925.2017.1352900.

Davies, Sue M. "The Co-Production of Temporary Museum Exhibitions." *Museum Management and Curatorship*, vol. 59, no. 2, 2016, pp. 125–40.

Guler, Kutav. "An Exhibition Design Checklist for Visitor Circulation." *Museum Management and Curatorship*, vol. 30, no. 1, 2015, pp. 63–74.

Hamilton, Fiona. "Tangible and Intangible Cultural Heritage" in http://designonline.org.au/wp-content/uploads/2018/05/Cultural-Heritage.pdf

Hölling, Hanna B. "Lost to Museums? Changing Media, Their Worlds, and Performance." *Museum History Journal*, vol. 10, no. 1, Routledge, 2017, pp. 97–111.

Lazzeretti, Luciana, et al. "Museums and Social Media: The Case of the Museum of Natural History of Florence." International Review on Public and Nonprofit Marketing, vol. 12, no. 3, Springer Berlin Heidelberg, 2015, pp. 267–83, doi:10.1007/s12208-015-0136-5.

McCall, Vikki, and Clive Gray. "Museums and the 'New Museology': Theory, Practice and Organisational Change." *Museum Management and Curatorship*, vol. 29, no. 1, 2013, pp. 19–35.

McGrath, Jim. "Museums and Social Media During COVID-19." The Public Historian, vol. 42, no. 4, University of California Press, 2020, pp. 164–72, doi:10.1525/tph.2020.42.4.164.

Simpson, Andrew John. "Beyond Visitor Statistics: Value Propositions and Metrics for University Museum and Collections." *Museum Management and Curatorship*, vol. 30, no. 1, 2017, pp. 20–39.

Ursula Schädler-Saub. "Conservation ethics today: are our conservation-restoration theories and practice ready for the Twenty-First Century? Introductory notes to some central issues." *Ochrona Dziedzictwa Kulturowego*, no. 8, Lublin University of Technology, 2019, pp. 291–300

Late Assignments

Students should c professor if they are unable to submit assignments on time. Late submissions will be allowed only in case of the student has an academic consideration. Students seeking academic accommodation on medical or non-medical grounds for any missed tests, exams, participation components and/or assignments must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. Please, check the policy on Academic Consideration for Student Absences – Undergraduate Student First Entry Programs (https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf)

Writing support centre

As part of the grading and the rubric the orthography and the quality of the essays and submissions are important factors. Western University offers a writing support centre for all the students (http://writing.uwo.ca/).

Accommodations

Students seeking academic accommodation on medical or non-medical grounds for any missed tests, exams, participation components and/or assignments must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. Please refer to the Accommodation for Illness - Undergraduate Students.
if you need to be absent from class on medical, compassionate, legal grounds, etc. you may request academic accommodation based on a professionally documented reason. Download and complete the appropriate form and present it at your home faculty counselling office, which in turn advises the instructor of the accommodation needed.
For further types of academic accommodation including accommodation for students with disabilities, students in reserve forces, students observing religious holidays, please see Academic Accommodation for Students with Disabilities.
https://www.uwo.ca/languages/undergraduate/policies.html

Support Services

Students who are in emotional/mental distress should refer to Mental Health@Western (https://www.uwo.ca/health/mental_wellbeing/) for a complete list of options about how to obtain help.

Course Material

The course material consists of all the articles available on OWL. The students should bring their own electronic device as a laptop in which they can install and work with the programs that we cover in the course.

Relevant University Policies

Copyright

Lectures and course materials, including power point presentations, outlines, and similar materials, are protected by copyright.

Plagiarism

Plagiarism is a major academic offense. Plagiarism is the inclusion of someone else's verbatim or paraphrased text in one's own written work without immediate reference. Verbatim text must be surrounded by quotation marks or indented if it is longer than four lines. A reference must follow right after borrowed material (usually the author's name and page number). Without immediate reference to borrowed material, a list of sources at the end of a written assignment does not protect a writer against the possible charge of plagiarism.

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and http://elearningtoolkit.uwo.ca/find.html

More information on scholastic offenses at the undergraduate level see:
https://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf