**Exhibits and Program Design**

**IDS 332 010 MC**

Spring 2024 / Reinhardt University

W. Jeff Bishop

wjb@reinhardt.edu

404-594-6278

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Office hours** in the Funk Heritage Center: Monday, 2-4; Tuesday, 2-4; Wednesday 1-4, and other hours by appointment

**Class meetings:** Tuesdays, 12:30-1:45 p.m.; Thursdays, 12:30-1:45, at the Funk Heritage Center

*I will do all I can to help you meet your goals in this class. Please e-mail me, use my office hours, or set up an appointment if you have any concerns or questions.*

**Course Description**

Museums are the repositories of our rich and diverse cultural inheritances. To construct interactive narrative exhibits that engage the public, museums rely on their vast stores of artifacts, which collectively represent wide swathes of our material culture. “The objects that man has learned to make are traditionally termed material culture,” said Henry Glassie in *Pattern in the Material Folk Culture of the Eastern United States*. “Material culture embraces those segments of human learning which provide persons with plans, methods, and reasons for producing things which can be seen and touched.” James Deetz broadened that definition in *In Small Things Forgotten* to “that sector of our physical environment that we modify through culturally determined behavior.” To obtain, preserve, register, catalog, and exhibit these pieces of material culture, museums have developed a complex system of best practices and protocols. This course will examine the history and scope of material culture, as well as the practices museums have developed to build, maintain, organize, and exhibit their collections and archives. Students will learn about the principles of museum interpretation and be given opportunities to collaboratively development three exhibits for the Funk Heritage Center museum. These exhibits will incorporate the principles outlined by Freeman Tilden as well as new ideas about “social objects” and participation as put forth by Nina Simon and others. Students in this course are encouraged to think independently, and student participation in class discussions (both online and face-to-face) is essential to the success of the course. Written work, like class discussions, will focus on the wide-ranging and intellectually challenging assigned readings.

**History Program Objectives (HPO) and Learning Outcomes**

*The faculty of Reinhardt University desire that all students in history classes demonstrate*:

1) use of evidence, logic, and reasoning as they think critically about the past;

2) knowledge of human history in various times and places;

3) effective written and oral expression of ideas;

4) methodological competence using libraries and appropriate information technologies;

and

5) moral reasoning abilities as they seek what is good, beautiful, and true.

Students will develop and practice the skills needed to think critically about exhibitions and the interface between objects and visual materials, concepts, content, and visitor experiences. The course includes a number of activities, done in groups or individually, designed to improve your abilities a museum collections manager or curator and a final project.

**Credit Hour Definition**

Over 15 weeks, students will spend 150 minutes per week in lectures, class discussions, and examinations (37.5 hours for the semester). Instructional time includes a 3-hour final exam. Out-of-class work includes homework and preparation for class discussion and is estimated at around 300 minutes per week (75 hours for the semester).

R**equired Readings**

*Books:*

Buck, Rebecca A. *Museum Registration Methods*. Washington, DC: The AAM Press, 2010.

Deetz, James. *In Small Things Forgotten: An Archaeology of Early American Life*. New York: Anchor Books, 1996.

Donnelly, Jessica Foy. *Interpreting Historic House Museums*. New York: AltaMira Press, 2002

Hunter, Gregory S. *Developing and Maintaining Practical Archives*. New York: Neal-Schuman Publishers, 2003.

Reibel, Daniel B. *Registration Methods for the Small Museum*. New York: AltaMira Press, 2008.

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

Tilden, Freeman. *Interpreting Our Heritage*. Chapel Hill: University of North Carolina Press, 2007

**Course Requirements**

***Class Exhibit Group Projects (60 points)***

Students will collaborate to create three exhibits for the Funk Heritage Center, each worth 20 points. The exhibits will include:

a temporary exhibit to celebrate and recognize Black History Month

the development of an audio tour for one of the Funk Heritage Center galleries

the development of a permanent exhibit for the main gallery of the Funk Heritage Center using the ideas of a “Participatory Museum” as described by Nina Simon

***Book responses (20 points)***

Students will answer prompts on two of the books, each worth 10 points. The reviews should be double-spaced, 12-point font, standard margins, including page numbers, and staple bound. The essays should address:

the authors’ theses

a discussion about how the students incorporated the ideas of the author into the exhibits they designed for the Funk Heritage Center

*your* personalassessment of the final project

Please note that copies of the paper are expected in class. If you should have computer issues or if you miss class, please submit the assignment via the appropriate drop box on Canvas.

***Class participation and attendance (20 points):***

Students are expected to come to class having done the reading and be prepared to discuss the topics on the class schedule.

Points in this category will be awarded based on the following three criteria:

1. ***Class attendance***. Because this class only meets twice a week and much of what I hope we learn will come through class discussions and guest speakers, excessive absences will lower your final course grade.

2. ***Class participation***, including contributing to class discussions and raising issues or questions for discussion

3. ***Participation in presentations by guest speakers***, including asking questions to or responding to questions asked by our guest speakers

***4. Full participation in daily museum instruction activities, such as the planning, designing, construction and installation of the three collaborative student-curated exhibits.***

**Canvas**

Please note that students are required to utilize Canvas on a regular basis for this class.

1. Course announcements will be posted on Canvas. It is your responsibility to be aware of these announcements.

**Other announcements**

**Academic Integrity**

All students are expected to adhere to the highest standards of academic integrity, and to abide by the Reinhardt Honor Code. Also, all students are expected to be familiar with the Reinhardt policy on academic dishonesty stated in the University Catalog and in the Student Handbook. Plagiarism (using the ideas and phrases of others without crediting them, therefore claiming those ideas and phrases as your own) will not be tolerated in this course or on this campus. To avoid such academic dishonesty, you must use a citation (footnote or in text) for all ideas drawn from your reading and research, including research in encyclopedias and online, even when you have restated those ideas in your own words.

Consequences for cheating or plagiarizing:

a) If a student turns in any work that is plagiarized from another source (whether a book, article, on-line source, or another student in the class), that student will receive an automatic “F” as the final class grade.

b) The Office of the Vice President for Academic Affairs will be notified of actions taken against students who violate the academic integrity policy, which may result in further consequences, including designation of “academic warning” on your official transcript, academic suspension, or expulsion for academic reasons.

**Cell Phone Policy:** If special circumstances require you to monitor your phone, take a call, or text during class, please let me know at the beginning of class and step outside of the room to use your phone. Otherwise, cell phone should be turned off and not visible during class.

**Technology Requirements**

Students should be aware of the technological requirements for engaging in class sessions delivered by online conferencing platforms. These class sessions may be accessible by smart devices (phones and tablets.) However, in some situations, a student may find that is it best to access these learning sessions through a computer (laptop or desktop.) Engaging with an online conference can be easier at a computer as it provides larger screens and easier access to chat functions.

The student will need to be able to share both video and audio during online conferences, so the device chosen must support those requirements. In other words, your device must have a camera and a microphone. If the computer used to connect with an online conference does not have audio and video support, then the student may have success logging in to the conference from two sources: a computer for ease in utilizing chat functions and seeing the presentation, and a smart device to provide audio and video sharing with the conference. If logged in from two devices, please make sure to listen to the audio from the device with the microphone and mute the sound on the other device. This will prevent microphone feedback and echoes. Earphones with microphones (gaming headsets or smartphone earbuds) are recommended.

Students will need a computer to submit required files and file types for assignments.

**Students with Disabilities**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. This legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. Reinhardt University is committed to providing reasonable accommodations for all persons with disabilities. Therefore, if you are seeking classroom accommodations under the Americans with Disabilities Act, you are required to register with the **Academic Support Office (ASO).** ASO is located in the basement of Lawson Building. To receive academic accommodations for this class, please obtain the proper ASO letters.

**The Center for Student Success**

The Center for Student Success (CSS) is located at the lower floor of Lawson, room 035. **CSS offers free peer and faculty tutoring for all subjects**. For appointments, go to Reinhardt webpage and click Center for Student Success

**Important:**

All students, faculty, staff and administration at Reinhardt University are subject to changes in policies if mandated by the State of Georgia. Current policies and procedures can be found at: : <https://www.reinhardt.edu/back-to-campus>

If you have any questions, please refer to the website or contact Reinhardt University at the numbers below.

Campus Nurse within the Student Health Center

[nurse@reinhardt.edu](mailto:nurse@reinhardt.edu), 770-720-5542 or [www.reinhardt.edu/nurse](http://www.reinhardt.edu/nurse).

Public Safety

**Non-Emergency Phone:** 770.720.5789  
**Emergency Phone:** 770.720.5911  
[publicsafety@reinhardt.edu](mailto:public_safety@reinhardt.edu)

Dean of Students

[deanofstudents@reinhardt.edu](mailto:deanofstudents@reinhardt.edu), 770-720-5540

Office of the Provost

[provost@reinhardt.edu](mailto:provost@reinhardt.edu), 770-720-9102.

**Class Schedule**

Readings listed for each class meeting are due on the class day referenced. Additional readings may be assigned. Written assignments are due at the beginning of class on the date listed. *This schedule is subject to change.*

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

January 9: **Class introduction: The “stuff” of museums, and ways we talk about it**

*The class will examine some examples of material culture and discuss ways to describe them and use them in a museum.*

***Watch:***

<https://youtu.be/yL01mxtRPhA> “What is Material Culture?” Sophie Woodward

<https://youtu.be/TnZbhcrLT5o> “Museums, Objects & Interpretations” Lee Jerome

***Read***:

The syllabus

January 11: **Material culture: how objects are used to tell stories**

*The class will tour the Funk Heritage Center and examine the ways in which artifacts and exhibits are used to construct narratives about our past. Students will be invited to select one artifact from the museum collection to research, describe, and discuss.*

***Read***:

<https://www.funkheritagecenter.org>

January 15: Martin Luther King, Jr. holiday – university closed

January 16: **Order and control: Culture as expressed through artifacts**

*The class will discuss the material culture of Plymouth Plantation, as described by James Deetz. Students will also share their research on their selected museum artifact and share their opinion on whether or not the artifact is properly exhibited and contextualized.*

***Read***:

<http://www.histarch.illinois.edu/plymouth/house.html>

Deetz, James. *In Small Things Forgotten: An Archaeology of Early American Life*. New York: Anchor Books, 1996: chapters 1 and 2.

January 18: **Space, time, and form: what pottery and gravestones tell us**

*We will continue discussing Deetz’ book, this time focusing on pottery and gravestones, in particular. Students will be invited to design their own headstone using the ideas of material culture we have discussed in class.*

***Read***:

<http://www.histarch.illinois.edu/plymouth/house.html>

Deetz, James. *In Small Things Forgotten: An Archaeology of Early American Life*. New York: Anchor Books, 1996: chapters 3 and 4.

January 23: **Proclaiming presence: what our homes (and trash!) say about us**

*Students will share their gravestone designs and discuss them. Then we will examine some “trash” items from archaeological digs and think about this in terms of material culture.*

***Read:***

<http://www.histarch.illinois.edu/plymouth/house.html>

Deetz, James. *In Small Things Forgotten: An Archaeology of Early American Life*. New York: Anchor Books, 1996: chapters 5 and 6.

January 25: **Proclaiming presence: what our homes (and trash!) say about us**

*A discussion wherein we consider various potential museum audiences and how exhibits and/or programs might offer opportunities to engage with them.*

***Read:***

<http://www.histarch.illinois.edu/plymouth/house.html>

Deetz, James. *In Small Things Forgotten: An Archaeology of Early American Life*. New York: Anchor Books, 1996: chapters 7, 8 and 9.

January 30: **Exhibit labels: the nitty gritty**

*What makes for excellent exhibit labels? Let’s find out. Students will practice writing label copy in preparation for doing the work on the Black History Month exhibit for the main gallery at the Funk Heritage Center.*

***Read:***

Glassie, Henry. *Patterns in the Material Folk Culture of the Eastern United States*. Philadelphia: University of Pennsylvania, 1968; pages 1-163

February 1: **Exhibit labels: putting what we’ve learned into practice**

***Read:***

Glassie, Henry. *Patterns in the Material Folk Culture of the Eastern United States*. Philadelphia: University of Pennsylvania, 1968; pages 164-316

February 6:**Work day 1: the Black History Month exhibit**

*Students will have an opportunity to put what they’ve learned to practice as we assemble the components of the Black History Month exhibit.*

February 8: **Work day 2: the Black History Month exhibit**

*Students will continue to put together the Black History Month exhibit in the main gallery of the Funk Heritage Center / Bennett History Museum. This is the expected exhibit completion date.*

February 13: **Introduction to archives and registration methods at the museum**

*Students will be introduced to the concept of museum registration.*

***Read:***

Reibel, Daniel B. *Registration Methods for the Small Museum*. New York: AltaMira Press, 2008: Chapter 1

***Watch:***

<https://www.youtube.com/watch?v=wUw-VWILF0Q>

<https://www.youtube.com/watch?v=GvqwKUuJgEs>

<https://www.youtube.com/watch?v=ibSgS8I2_vA&list=PL4xukRGEJAjPreqi--B4VFFHnBikbiGVP>

February 15: **Acquisitions and accessions**

*Students will learn what a collections registration system is, how acquisitions are acquired by a museum, how they are processed, and how to assign accession numbers and fill out condition reports, donation forms, and other commonly used forms.*

***Read:***

Reibel, Daniel B. *Registration Methods for the Small Museum*. New York: AltaMira Press, 2008: Chapters 2 and 3

***Watch:***

<https://www.youtube.com/watch?v=iygIeX9mScw>

<https://www.youtube.com/watch?v=pEzA0kn6wrE>

February 20: **The handling, care, and conservation of museum artifacts**

*Students will learn about the methods of conservation in museums. They will be given artifacts from a recent museum donation to document, research, and fill out accession and donor forms.*

***Read:***

Reibel, Daniel B. *Registration Methods for the Small Museum*. New York: AltaMira Press, 2008: Chapters 4 and 5

***Watch:***

<https://www.youtube.com/watch?v=UeDG8XDt2mc>

<https://www.youtube.com/watch?v=HaAXCbzRGwo>

<https://www.youtube.com/watch?v=FncO08PeK9o>

February 22: **The participatory museum – an introduction: What are social objects?**

*Students will learn about Simon’s ideas of “audience-centered” institutions, and discuss how museum visitors might construct their own meaning from museum experiences. As students begin to think about their second exhibit, an audio tour, they will consider how to integrate Simon’s concepts into the exhibit design.*

***Read***:

Simon, Nina. *The Participatory Museum*. Santa Cruz: Museum 2.0, 2010: chapters 1, 2, 3

February 27: **Developing an Audio Tour**

*Students will be taken through the museum galleries and select one for an audio tour development project. They will be invited to consider how to make “material culture” come alive in the imaginations of visitors from various constituencies. We will begin to consider the principles of museum interpretation.*

***Watch:***

<https://www.youtube.com/watch?v=aIcwIH1vZ9w&t=5s>

February 29: **What is interpretation? Applying these concepts to the Audio Tour**

*We will discuss Freeman Tilden’s six principles of effective interpretation as students begin to develop their audio tour for one of the museum galleries.*

***Read:***

Tilden, Freeman. *Interpreting Our Heritage*. Chapel Hill: University of North Carolina Press, 2007: Part I

***Watch:***

<https://www.youtube.com/watch?v=PACM_t1ffFY&t=1128s>

4-8 – Spring Break

March 12: **Everyday museum interpretive opportunities**

*Students will continue to collaboratively develop, research, script, and record their audio tour. They will be given an essay prompt wherein they will outline how they utilized Freeman Tilden’s Principles of Interpretation in the development of their tour.*

***Read****:*

Tilden, Freeman. *Interpreting Our Heritage*. Chapel Hill: University of North Carolina Press, 2007: Parts II and III.

***Watch:***

<https://www.youtube.com/watch?v=9j2pu5Kp9Ko>

<https://www.youtube.com/watch?v=7RI3-rpGy_A>

March 14: **DUE: The completed audio tour and essay.**

*Students will share completed tour discuss the challenges of developing an audio tour. They will be invited to assess the successes and limitations of the tour.*

March 19: **Museum Maintenance: Keeping the museum experience clean and protecting exhibits**

*Students will be introduced to the methods for cleaning and maintaining museum exhibits and we will tour the galleries, looking for opportunities to improve the appearance and user experience of exhibits.*

*Students will also be introduced to the museum’s namesake, Dr. Funk, and discuss ways to improve the exhibit featuring him as the final class project.*

March 21: **The participatory museum: more about social objects**

*Students will discuss their third and final collaborative exhibit project and think about ways to make the exhibit adhere not only to Freeman Tilden’s Principles of Interpretation but also to Nina Simon’s ideas about social engagement.*

***Read***:

Simon, Nina. *The Participatory Museum*. Santa Cruz: Museum 2.0, 2010: chapters 4, 5, 6

***Watch:***

<https://www.youtube.com/watch?v=zJG52QrLhFg>

March 26: **The participatory museum: collaboration**

*Students will discuss ways to work collaboratively, both internally and with the larger museum constituencies. They will continue to discuss possibilities for their third exhibit project, incorporating these ideas.*

***Read***:

Simon, Nina. *The Participatory Museum*. Santa Cruz: Museum 2.0, 2010: chapters 7, 8, 9

***Watch:***

<https://www.youtube.com/watch?v=9CsTFW6Rmoc>

March 28: **Putting it all into the system: Part 1**

*Students will gain experience inputting artifact information into the PastPerfect software system at the museum.*

***Read:***

Reibel, Daniel B. *Registration Methods for the Small Museum*. New York: AltaMira Press, 2008: Chapters 6 and 7

***Watch:***

<https://www.youtube.com/watch?v=KRxuLurHDS4>

April 2: **Museums today and tomorrow: technology opportunities**

*Students will continue to work collaboratively on the third museum exhibit project, considering ways to integrate various technologies.*

***Due****:*

Tallon, Loic and Kevin Walker. *Digital Technologies and the Museum Experience: Handheld Guides and Other Media*. New York: AltaMira Press, 2008: chapters 4, 5, 6

April 4: Waleska Day, Spring Day – no classes

April 9: **Museums today and tomorrow: visitor access**

***Read*:**

Tallon, Loic and Kevin Walker. *Digital Technologies and the Museum Experience: Handheld Guides and Other Media*. New York: AltaMira Press, 2008: chapters 7, 8, 9

April 11: **Museums today and tomorrow: interactive adventures**

***Read*:**

Tallon, Loic and Kevin Walker. *Digital Technologies and the Museum Experience: Handheld Guides and Other Media*. New York: AltaMira Press, 2008, chapters 10, 11

April 16: **Interpreting house museums**

***Read:***

Donnelly, Jessica Foy. *Interpreting Historic House Museums*. New York: AltaMira Press, 2002: chapters 1, 2, 3.

April 18: **Interpreting house museums, part 2**

***Read*:**

Donnelly, Jessica Foy. *Interpreting Historic House Museums*. New York: AltaMira Press, 2002: chapters 4, 5, 6.

April 23: **Students will present their final project in draft form.**

April 25-May 1 -- final exams

**DUE:** The completed permanent exhibit in the main gallery of the Funk Heritage Museum, with accompanying five-page essay.

May 6 – Commencement