

## Faculty of Information, University of Toronto

### Exhibition Project

### MSL4000Y

Thursdays:

9 am – 12 pm

Fall 2017 – Winter 2018

**Location Bissell 538**

**Matthew Brower**

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### Calendar Description

In this course a cohort of students in the second year of their program work together throughout the fall and spring terms to prepare one or more exhibitions. The exhibition(s) will take place at the end of the second year at various University sites or in conjunction with local museums. Whereas, Museum Studies staff and the respective museum staff establish the exhibit's parameters, students are involved in all aspects of its development. Exhibition projects must be approved by the Director and the Program Committee.

### Course Description

This is a second-year, two-term project course structured around praxis (critically engaged and reflective practice). The purpose of the course is to provide students with significant practical field experience while engaging them in critical analyses of that practice. Class time will be divided between project development and the critique of the institutional frameworks, cultural conditions, and social, economic and ideological forces that shape praxis. Students are required to develop and deliver an approved course project (either an exhibition, or an exhibition related project such as an interpretive plan, a collections survey, or other approved project). Students are also required to write a reflection paper and report demonstrating critical engagement with the research and production of their project.

## Course Objectives

This course will:

- Provide students with a significant field experience that will engage them in critical analysis of museological practice.
- Mentor students in the development and production of a museum-related project.
- Ensure students develop knowledge of the appropriate resources and skills to carry out their projects and research.

## Course Learning Outcomes

Students who have successfully completed the course will be able to:

1. Formulate an exhibition thesis
2. Develop a project plan and budget for a project
3. Publically present and defend a project proposal, timeline, and budget
4. Critically reflect on their museological practice
5. Constructively engage with and contribute to an ongoing project
6. Work professionally with partner organizations and groups to realize a project
7. Publicly promote a project
8. Document and represent a project
9. Track the progress of and report on a project

## Relation of CLOs to Program Learning Outcomes

<http://ischool.utoronto.ca/areas-of-study/master-of-museum-studies/>

Students will

1. gain an applied understanding of professional roles and responsibilities through interacting with stakeholders (Relevant assignments: Stakeholder report, Exhibition Project)
2. gain an applied understanding of museum best practices in mounting their projects (Relevant assignments: Project Proposal, Project Updates, Exhibition Project, Project Presentation)
3. gain practical experience with the legal and ethical issues involved in representing a project (Relevant assignments: Poster Entry, DisplayCase)
4. learn to innovate in response to change as their projects develop (Relevant assignments: Update Meetings, Presentation of Work in Progress, Exhibition Project)
5. learn to communicate effectively within a multi-stakeholder environment using content, form and media (Relevant assignments: Poster entry, Project Proposal, Project Presentation, Stakeholder Report, Exhibition Project)
6. learn to evaluate their progress and effectiveness in the process of project development and realization (Relevant assignments: Progress Reports, Project Updates, Reflection Papers)
7. learn to organize resources, people, and finances to realize their projects (Relevant assignments: Project Proposal, Progress Reports, Exhibition Project)
8. learn to manage groups and expectations both within their groups and in relation to stakeholders (Relevant assignments: Stakeholder Report, Poster Entry, Project Proposal, Project Presentation, Exhibition Project, Progress Reports, Project Updates)

## Recommended Readings

1. Lord, Barry and Maria Piacente. (2014). *The Manual of Museum Exhibitions*. London: Rowan and Littlefield. On Reserve in Inforum (Call number 069.5 M294M2)
2. Agnew, Ella (1991) *Legaleasy: a step-by-step legal guide to collecting for Canadian art galleries and museums*, Toronto: Published by the Ontario Association of Art Galleries in collaboration with the Canadian Museum Association, 1991. 344.0971093 A273 – A useful reference.

Other readings as noted

## Assessment and Brief Assignment Descriptions\*

- Project Proposal = 10%** **DUE: Week 7**

This is a 1,000-word written proposal for your exhibition. The proposal will outline the thesis and justification for the exhibition, its completion date, the status of any partnerships or resources required to complete the exhibition, a detailed and justified exhibition budget, and a timeline or critical path outlining the steps to the exhibition's completion.
- Project "Pitch" Presentation = 10%** **DUE: Week 7 or 8**

This is a 3-4 minute presentation that pitches your exhibition to a panel of outside experts. The presentation should make a focused case for your exhibition. It should lay out the thesis and justification for the exhibition and explain why it should be completed and funded.
- Update Meetings = 5%** **DUE: Between Weeks 15 and 25.**

These are meetings scheduled during the Group Project Sessions in the second term. Every group should schedule **at least 2** meetings with us to discuss exhibition progress, issues with partner institutions, and group dynamics. Students may schedule additional meetings as necessary.
- Progress Reports = 5%** **DUE: Weeks 14, 22**

These are 2-3 page formal progress reports on your exhibition. They should include updated timelines and be accompanied with appended with draft documents as appropriate. The progress reports should also reflect on group dynamics and stakeholder relations. These are due at the beginning of the second semester and in week 22 (or 1 month before the opening date of your exhibition if it occurs before week 22).
- Poster Entry and Image = 5%** **DUE: Week 17**

Students are responsible for submitting a listing with Title, Project Dates, Location, and Public Event Information (if known). They will also need to produce a 50 word project description and source a 300 dpi (at minimum 4") image to represent the project for which the students have secured reproduction rights. All information should be approved by your partners and stakeholders.
- Exhibition / Exhibition-Related Project = 35%** **DUE: No later than Week 26**

The appropriate format of delivery and criteria for evaluation will be determined in the context of each project. The conception and execution of the project is worth 35% of your final grade.
- Reflection Paper(s) = 15%** **DUE: Week 27**

There are 2 components to the Final Reflection paper. 1) A 5-10 page report, which may be done as a group, on the state of the project. (5%) 2) A 5-7 page individual report or essay that reflects on the process and results of the project and relates them to your experiences and learning in the program. (10%)
- Stakeholder Report = 5%** **DUE: Week 26**

A 1-2 page report on the project written for exhibition stakeholders on the process and results of the exhibition.

- **Exhibition Description for DisplayCase = 5%** **DUE: Week 26**  
Students are responsible for submitting the material for a case study of their exhibition to the online archive. This includes a description of the project, the details of its mounting and execution, and at least one image (with rights) to represent the project. Templates for the entry are posted on Blackboard. Displaycase.ischool.utoronto.ca
- **Presentation of Work in Progress / Feedback = 5%** **DUE: Weeks 15, 17, 22, 26**  
Students will present work in progress from their project to the class in one of the Critical Praxis sessions. This includes the presentation of work in progress to the class and constructive critical response to material from other groups' projects. Students must sign up to present on Blackboard. Feedback should be given in a supportive yet self-consciously critical manner.

\* **Detailed Descriptions are presented after the weekly schedule**

#### **Note on Project Size**

Exhibitions are normally done as a group. Generally speaking, there is a minimum of 2 members per exhibition and a maximum of 5. Exhibition-related projects can be done solo.

#### **Note on Attendance**

Students are expected to attend all classes. If a student is absent from more than one class, s/he is responsible for contacting the course directors to discuss reasons for the lapse in attendance and, if necessary, plans for making up missed lectures and assignments.

#### **Note on Project Completion Dates**

Some projects possibilities have completions dates after the conclusion of the term. Students working on a project with an extended time frame (finished after week 26) will need to negotiate a submission package that represents their project and submit that along with a project completion plan in order to convocated in June.

## **Grading**

Please consult the iSchool's:

- Grade Interpretation Guidelines: <https://ischool.utoronto.ca/wp-content/uploads/2016/11/grade-interpretation.pdf>
- The University Assessment and Grading Practices Policy: <http://www.governingcouncil.utoronto.ca/Assets/Governing+Council+Digital+Assets/Policies/PDF/grading.pdf>
- The Guidelines on the Use of INC, SDF, & WDR: <http://www.sgs.utoronto.ca/facultyandstaff/Pages/INC-SDF-WDR.aspx>

These documents will form the basis for grading in the course.

## Writing Support

As stated in the iSchool's Grade Interpretation Guidelines, "work that is not well written and grammatically correct will not generally be considered eligible for a grade in the A range, regardless of its quality in other respects." With this in mind, please make use of the writing support provided to graduate students by the SGS Graduate Centre for Academic Communication. The services are designed to target the needs of both native and non-native speakers and all programs are free. Please consult the current workshop schedule <http://www.sgs.utoronto.ca/currentstudents/Pages/Current-Years-Courses.aspx> for more information.

## Academic integrity

Please consult the University's site on Academic Integrity <http://academicintegrity.utoronto.ca/>. The iSchool has a zero-tolerance policy on plagiarism as defined in section B.1.1.(d) of the University's Code of Behaviour on Academic Matters

<http://www.governingcouncil.utoronto.ca/Assets/Governing+Council+Digital+Assets/Policies/PDF/ppjun011995.pdf>. You should acquaint yourself with the Code. Please review the material in Cite it Right and if

you require further clarification, consult the site How Not to Plagiarize

<http://www.writing.utoronto.ca/advice/using-sources/how-not-to-plagiarize>.

Cite it Right covers relevant parts of the U of T [Code of Behaviour on Academic Matters \(1995\)](#). It is expected that all iSchool students take the Cite it Right workshop and the online quiz. Completion of the online Cite it Right quiz should be made prior to the second week of classes. To review and complete the workshop, visit the orientation portion of the iSkills site:

<https://inforum.library.utoronto.ca/workshops/orientation>

## Accommodations

Students with diverse learning styles and needs are welcome in this course. If you have a disability or a health consideration that may require accommodations, please feel free to approach me and/or the Accessibility Services Office <http://www.studentlife.utoronto.ca/as> as soon as possible. The Accessibility Services staff are available by appointment to assess needs, provide referrals and arrange appropriate accommodations. The sooner you let them and I know your needs, the quicker we can assist you in achieving your learning goals in this course.

**You may also consider including the following:**

**Academic Dates:** <https://ischool.utoronto.ca/current-students/academic-resources/academic-calendar/>

## Statement of Acknowledgement of Traditional Land:

The following is the University approved land acknowledgment statement for official ceremonies (Ceremonial Committee, Governing Council):

See: [http://www.provost.utoronto.ca/Assets/Provost+Digital+Assets/TRC\\_FinalReport.pdf](http://www.provost.utoronto.ca/Assets/Provost+Digital+Assets/TRC_FinalReport.pdf)

"I (we) would like to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and most recently, the Mississaugas of the Credit River. Today this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land."

See also, the Faculty of Information's Commitment to the Findings And Call for Action of the Truth and Reconciliation Commission (approved at the Feb. 4, 2016 Faculty Council):

[https://current.ischool.utoronto.ca/system/files/user/1186/ischools\\_trc\\_commitment.pdf](https://current.ischool.utoronto.ca/system/files/user/1186/ischools_trc_commitment.pdf)

## Syllabus

**Note: Based on the availability of guest speakers the order of classes may be subject to change.**

**Week 1**  
Sept.14

### **Overview**

This class provides a brief overview of the course goals, format, materials and assessment processes as well as an introductory lecture on praxis and exhibit theory.

**Guest speakers on previous year's projects**

#### **In-class Readings:**

Lord and Piacente, page 2-5

**Week 2**  
Sept. 21

### **Project Models and Possibilities**

Guest speakers will present project possibilities to the class. Students with projects currently underway will be asked to present a brief overview of their work.

**Possible project location guest speakers could include: Ontario Jewish Archive, Canadian Language Museum, Campbell House Museum, University of Toronto Scientific Instruments Collection, John B. Aird Gallery**

#### **Reading:**

Polly McKenna Cress and Janet A. Kamien, *Creating Exhibitions*, Wiley. 2013, 1-19.

**Week 3**  
Sept 28

### **Developing an Exhibition Brief / Sharpening a Curatorial Thesis**

This class is devoted to developing and sharpening student project ideas into workable project frameworks. The class will begin the process of putting together the exhibition or project proposal by outlining the expectations for the proposal. It also addresses the different goals and expectations of an exhibition project and an exhibition-related project, clarifies their similarities and differences, and provides a number of examples of each.

#### **Recommended Readings:**

Miles, R. S. et al. *The Design of Educational Exhibits*, London: British Museum. Pages 43-5.  
Lord and Piacente, pages 23-36, 241-9.  
Black, pages 239-265.

**Week 4**  
Oct. 5

### **Critical Path and Project Management**

This class covers the key steps in developing a workable critical path and discusses a range of time management strategies.

**Guest speaker: Valentine Moreno, Art Gallery of Ontario**

#### **Recommended Readings:**

[http://www.mindtools.com/pages/article/newPPM\\_03.htm](http://www.mindtools.com/pages/article/newPPM_03.htm) (planning tools)  
Lord and Piacente, Pages 379-392  
Black, pages 230-237.

**Week 5**

Oct. 12

**Budgeting**

This class looks at the financial aspects of exhibitions and helps students prepare their exhibition budgets.

**Recommended Reading:**

Maier, Esther & Branzei, O. (2014). "On time and on budget": Harnessing creativity in large scale projects. *International Journal of Project Management*. 32. 1123-1133

**Guest speaker: Valentine Moreno, Art Gallery of Ontario**

**Week 6**

Oct. 19

**Graphic Design**

This class looks at how to write a design brief; innovative materials for exhibit design; design cues and software solutions; and general tips for good design.

**Guest speaker: Rachel Wong, Designer, Aga Khan Museum**

**Additional Resources:**

Graphic design is a complex field, a good recent primer is Lupton, Ellen and Jennifer Cole Phillips. (2008). *Graphic Design: The New Basics*. New York : Princeton Architectural Press ; Baltimore : Maryland Institute College of Art, [NC997 .L87 2008](#) Moffat

An on-line resource from UofT is [Golombisky, Kim. \(2010\). \*White Space Is Not Your Enemy: A Beginner's Guide to Communicating Visually through Graphic, Web and Multimedia Design\*, Focal Press: San Diego: Elsevier Science & Technology Books](#)

**Week 7**

Oct. 26

**Project Presentations**

**Students begin presenting their project proposals.**

The presentations will be made to a panel of experts who will respond to the projects.

**Students submit their project proposals, including a budget, timeline/critical path, and Gantt chart.**

**\*\*\*Project Proposals Due\*\*\***

**Week 8**

Nov 2

**Presentations**

**Students continue presenting their project proposals.**

**Week 9**

Nov. 9

**Reading Week November 6 – 10****Week 10**

Nov. 16

**Exhibition Planning and Design**

This class examines how to meaningfully arrange and source objects and texts to create an exhibition narrative.

**Recommended Reading:**

Miles et al. pages 56-63.

**Additional References:**

Victoria Newhouse, "Placing Art," in *Art and the Power of Placement*, Montacelli Press, 2005, 212-283.

Tiina Roppola, *Designing for the Museum Visitor Experience*, New York: Routledge Taylor and Francis Group, 2012, UofT EBook

**Week 11**

Nov. 23

**Exhibition Text**

This class looks at issues in writing exhibition didactics including labels and wall texts.

**Recommended Reading:**

J. Paul Getty Museum, COMPLETE GUIDE TO ADULT AUDIENCE INTERPRETIVE MATERIALS: GALLERY TEXTS AND GRAPHICS

[https://www.getty.edu/education/museum\\_educators/.../aaim\\_completeguide.pdf](https://www.getty.edu/education/museum_educators/.../aaim_completeguide.pdf)

Additional Resources:

Alison Grey, Tim Gardom and Catherine Booth, Saying it Differently, Renaissance London (Blackboard)

Lynda Kelly, Writing Text and Labels, Australian Museum

<http://australianmuseum.net.au/Writing-Text-and-Labels>

Gallery Text at the V & A

[http://media.vam.ac.uk/media/documents/legacy\\_documents/file\\_upload/10808\\_file.pdf](http://media.vam.ac.uk/media/documents/legacy_documents/file_upload/10808_file.pdf)

Beverly Serrell, "Part 1," in *Exhibit labels: an interpretive approach*, Lanham, MD: Rowman & Littlefield, 2015.

**Week 12**

Nov. 30

**Group Project Session**

This session is devoted to group work on projects. We will meet with groups individually during this session.

**Week 13**

Dec. 7

**Media and Communications**

This class looks at the issues involved in promoting and publicizing exhibitions. We will also begin discussing the exhibition class poster and reception.

**B R E A K**

**Week 14**

Jan. 11

**Event Planning**

This class covers issues in event planning for exhibitions including budgeting, invitations, and catering. It also begins the discussion for planning the class celebration.

**\*\*\* Progress Report # 1 Due \*\*\***

**Week 15**

Jan. 18

**Critical Praxis 1**

This is the first of the class-directed praxis and practice sessions. Students will present work in progress for class discussion and critique.

**Week 16**

Jan. 25

**Group Project Session**

This session is devoted to group work on projects. We will meet with groups individually during this session.

**Week 17**

Feb. 1

**Critical Praxis II**

This is the second of the class-directed praxis and practice sessions. Students will present work in progress for class discussion and critique.

**\*\*\* Poster Entry and Image Due \*\*\***

**Week 18**

Feb. 8

**Group Project Session**

This session is devoted to group work on projects. We will meet with groups individually during this session.

- Week 19**  
Feb. 15  
**Group Project Session**  
This session is devoted to group work on projects. We will meet with groups individually during this session.  
**\*\*\* Progress Report # 2 Due \*\*\***
- Week 20**  
Feb. 22  
**Reading Week February 20-24**
- Week 21**  
Mar. 1  
**Group Project Session**  
This session is devoted to group work on projects. We will meet with groups individually during this session.
- Week 22**  
Mar. 8  
**Critical Praxis III**  
This is the third of the class-directed praxis and practice sessions. Students will present work in progress for class discussion and critique.  
**\*\*\* Project update Due Today \*\*\***
- Week 23**  
Mar. 15  
**Independent group work on Exhibitions/Project**  
No class meeting.
- Week 24**  
Mar. 22  
**Group Project Session**  
This session is devoted to group work on projects. We will meet with groups individually during this session as needed.
- Week 25**  
Mar. 29  
**Group Project Session**  
This session is devoted to group work on projects. We will meet with groups individually during this session.
- Week 26**  
Apr. 5  
**Critical Praxis IV and Group Evaluation of Projects and Course**  
This class will reflect on students' experiences with their projects and with the structure of the course.
- April 12  
**\*\*\* Final Paper Due Today \*\*\***

**Note: April 20th is the iSchool deadline for submitting convocating student grades.**

**Note on Communication:**

The Exhibition Project Class has a large number of projects and they sometimes raise urgent issues or experience crises. Email is the preferred method of communication as it leaves a record which can be referred back to. I try to keep abreast of course emails but it is not always possible to respond immediately to every issue. You can also email the TAs for advice or

feedback on issues relating to your projects. It will greatly smooth the communication process if students could use the following format for the subject line in using emails.

**Subject: 4000 – Project Name – brief summary of issue**

**If the issue is urgent please add a flag to the email indicating so.**

## Evaluation Guidelines for Exhibition Projects

Students are responsible for all aspects of their projects that are not the responsibility of their partners or stakeholders. You should be attempting to mount a professional quality exhibition and you will be evaluated on that basis.

You need to be aware that mounting an exhibition will mean learning to do things you don't already know how to do. Every exhibition raises new problems and issues that you need to learn how to solve. Inevitably, learning how to do things will more time than anticipated for the expected results.

Exhibition Project is a praxis course – you need to reflect on your practice and attempt to understand and articulate the reasoning behind the choices you make. This too will add time and difficulty to the process. In the evaluation of the project, emphasis will be placed on reflective practice and on the realization of the project.

There are 4 stages of an exhibition project to be evaluated: **Conception, Execution, Realization, and Reflection**

### Conception

To begin, you will need to determine the topic of the exhibition and derive a thesis or argument about the topic to shape the project around

In focusing the thesis and sharpening your argument, you will have to figure out what's at stake or at issue in the project. Why is it necessary, or important, or significant to pursue this project? In other words, you will be trying to articulate what you want to do and why you want to do it.

As an exhibition project, your concept will also have to be realizable. This means that one of the central tasks of this stage of the project is refining your thesis to an appropriate scale in relation to your projected, venue, budget, time and resources.

You will have to position your thesis in relation to the relevant museological precedents and issues, as well as any major issues in the content area of your project.

You will also need to shape your thesis in light of your venue's or client's mandates and needs.

You will be evaluated on your ability to resolve these complex requirements in the form of a proposal in November.

### Execution

The project will require skills in project management and budgeting. You will be evaluated on your ability to keep the project on track and moving forward.

You will have to find an appropriate space and adapt your project to the needs and constraints of the venue.

You will need to select and source the images and objects you wish to display as well as obtaining any rights and permissions required.

You will need to design an installation plan for the exhibition space in relation to your thesis. This will include figuring out how to install your material, how it should meaningfully occupy the venue, and how viewers should engage with project.

You will need to write and design any texts associated with the exhibit and locate them within your plan.

You will need to budget time and resources for the installation of the project and see it through to completion.

You will be evaluated on your execution of the project based on the project updates you submit and the work in progress you present to the class.

### **Realization**

The project needs to be installed and opened on time.

It will be evaluated on its realization of the thesis and your ability to creatively resolve any issues that arise in the installation process.

The realized project will be evaluated in terms of its clarity, coherence, and visual interest. The project will also be evaluated for its appropriate and professional use of didactic texts and object labels – this includes both the appearance and design of your signage and the clarity, usefulness, and accuracy of the explanatory texts.

### **Reflection**

This evaluation will be based on the reflection paper each individual submits analyzing the project they worked on. The paper will be evaluated based on its ability to meaningfully reflect on the project in light of your training in museology, the issues and problems you encountered, and your evaluation of the work that the exhibition performs.

### **Note:**

The Grades for the first three sections will be combined in the evaluation of the realized project. The reflection paper will be graded separately.

## Project Proposal Written Requirements

**This is a formal report presenting the case for your project. It should be 2-3 pages plus supporting materials (The supporting materials will include a budget, a timeline of project milestones, and a Gantt Chart. Please include any additional materials are required to make sense of your project)**

**All Written Proposals are due on October 26 at the start of class.**

1. The proposal must present a clear thesis statement for the exhibition or exhibition-related project.
2. The proposal must offer a preliminary description of the scope of the project. For an exhibition, this will include an indication of the location of the project and whether that location has been confirmed. If the location is unconfirmed, possible alternative locations should be listed along with a description of the plan of approach to be used in securing a location.

The description of the scope of the exhibition should also include and estimate of the size of the exhibition. This can be given in running wall length, square footage, or size and number of available display cabinets. Ideally, if a venue has been secured, a floor plan (and/or pictures) of the venue will be included.

The description of the scope of the project should also include a preliminary indication of the exhibition's content (i.e., how you intend to realize the thesis). This could take the form of a preliminary object list (for object based shows) or a preliminary outline of the narrative arc of the exhibit for didactic based shows. There should be some indication of how the content will be acquired; either through loans, research, or manufacture.

For exhibition-related projects, the proposal should clearly outline the scope of the project and explain its purpose or rationale.

3. The proposal should include a justified budget that estimates the materials and resources required to realize the project. If you are requesting funds from the class, your budget will need to demonstrate financial need (i.e., that you don't have enough resources to do everything required) AND viability (that with the requested funds – or less – the project can be completed.) This budget should also include necessary items and tasks for the project's realization that will be either done in-house or as in-kind donations. For example, some partners have printing capabilities or in-house designers. If this is the case, your budget would note, for example, that the layout and printing of the object labels will be done in-house.

For an exhibition, your budget should include estimates for the following:

Didactics and labels

Design costs

Research costs

Display hardware and mounting devices

Any costs associated with obtaining objects including loan fees, artist's fees, insurance, and shipping

Multi-media rentals

Installers  
Speaker fees for programming events

Any other costs which you believe necessary to the realization of the exhibition.

**NOTE on catering and events:**

Because the class has a final party to celebrate all of the projects and provide an opening reception for projects that do not have one, the class budget will not normally support costs associated with exhibition openings. This does not rule out the class providing support for a programming event.

For an exhibition related-project, this should include estimates for any costs for realizing the project not covered by partners or stakeholders. These might include:

Travel  
Image reproduction costs  
Web-development costs  
Equipment rentals  
Design costs  
Research costs  
Costs associated with a programming event

4. The proposal should include a preliminary timeline indicating the date of the project and any major milestones involved in its realization.
5. Any additional images, floorplans, or project related materials that will help present the scope of the project and the rationale for producing it.
6. The proposal should be structured as a report. It should have a cover page, a table of contents, and be divided into sections. It should begin with a brief introduction of the project's thesis / justification, it should lay out the feasibility and desirability of the project, and it should note any significant risks or contingencies involved in the project's conception. (i.e., we would like to do X which relies on us being able to secure Z resources but if this is not possible due to factor Y then we will do a different version of the project using the available resources.) The proposal should note all resources available to the project and any constraints that it faces.

## **Exhibition Proposal Presentation Requirements**

### **Presentations will happen on October 26 and November 2**

The presentation should be understood as a 'pitch.' You should be trying to convince the panel to give your project resources and a greenlight. This is a process that projects in the field undergo at several stages. In smaller institutions, pitching projects might take place at a staff meeting or to a committee of the Board. In larger institutions, there are generally standing committees that meet regularly to review projects.

Your presentation should be accompanied by a powerpoint (or similar) slide deck.

It is advisable to make clearly legible handouts of key presentation information (eg. simplified budget and timeline) for the panelists.

The presentation should be about 3 minutes. This is not a lot of time to cover the material needed so you will need to be efficient.

Remember to introduce yourselves to the panel.

Focus on presenting the most important aspects of your project for your audience. This means you should explain what you will be doing, where you will do it, how you will do it, and why it is worth doing.

You should rehearse your presentation beforehand to ensure you know its length and can deliver it effectively.

Consider having all group members speak as part of the presentation process. (Or assigning those who don't speak to answer questions. This allows panelists to connect to the group.

Things to consider:

Your audience may not know anything about your project before you begin. You need to introduce it to them in a way that makes them excited about the project.

They will be concerned with what is at stake in the successful completion of your project – What's the payoff?

What are the constraints /obstacles that your project faces?

How do you plan to deal with them?

What is the core idea of your project?

If you want money from the class budget, make it explicit. Present your "ask" to the panel: we need X dollars to support this project.

It can be effective, if plausible, to make your ask about good to great. I.e., we can do a good version of this project with the resources available but if you give us X then we can do thing Y that will make the project better / help it realize its proposed outcomes.

### **Slides**

It helps to use visuals to support your case. Images are good if they can reveal aspects of the project.

Large amounts of text on slides is difficult to read and can make your audience tune out.

It is more effective to have your slides act as prompts or provide support for your presentation rather than simply having them repeat what you intend to say.

For legibility reasons, it may be helpful to prepare handouts with complex information (like budgets) rather than trying to put too much information on your slides.

You should email your presentation to one of the TAs (which will be announced in class) before the date of your presentation so that all presentations can be loaded on to the computer beforehand.

## **Project Update Requirements**

### **2.5% Each**

#### **DUE: Weeks 14, 20**

These are formal reports which will be divided into sections.

The reports should be 2-3 pages in length

Their purpose is to keep me abreast of developments and issues in your project. Similar reports are expected in most institutions (either informally or formally).

The report should have a header that outlines the project title, the group members involved, any stakeholders or partners involved in the project, and the date the report is submitted. The pages of the report should be numbered. The report should include as appendices any supporting documents necessary to understand the report (emails, agreements, purchase orders, etc.)

#### **Section 1: Summary**

The update should begin with a brief narrative synopsis of any progress or issues with the project.

#### **Section 2: Milestones**

Will update on any project milestones identified in the proposal that have been achieved, delayed, or adjusted. It will also identify the group members who have contributed to each activity.

#### **Section 3: Changes to scope**

Will update on any changes to project scope or changes to the partners or stakeholders

#### **Section 4: Partner Relations**

Will provide a brief outline of meetings and communications with partners or stakeholders that have occurred since the proposal / last report.

#### **Section 5: Partner Dynamics**

Will outline for any issues in the partner or stakeholder relationships and discuss possible remedies

#### **Section 6: Project Management**

Will outline any issues in project management and discuss possible remedies

#### **Section 7: Group Dynamics**

Will outline any issues in group dynamics and discuss possible remedies

## **Stakeholder Report**

**5%**

### **DUE: Week 26**

This is a 1-2 page report to be sent by email to the stakeholder with the instructor cced

Outlines current state of the project: what was accomplished if the project is finished or plans for completion if unfinished.

Briefly notes key milestones and accomplishments of the project

Documents hours of work contributed by students to the project's realization and briefly outlines the contributions of individual students

Notes any resources from the course budget and fundraising efforts contributed to the project

## **Presentation of Work in Progress for Feedback and Provision of Feedback on Work in Progress (5%)**

**Week 15, 17, 22, or 26**

The presentation of work in progress for feedback is an essential component of museum practice. As is the provision of feedback on work in progress. Giving and receiving feedback are necessary professional skills.

The purpose of showing work in progress to non-team members is to improve the final product. It is often difficult to see or read what you have produced after you have been working closely on it. Outside feedback can help in a number of ways: it can provide a representation of your potential audience, it can reveal moments of ambiguity or lack of clarity in your work, it can help you select between versions, it can reveal aspects of your project which you had not considered, it can highlight potential issues of audience sensitivity, and it can catch your mistakes before they are made public.

While it can be more intimidating to present less polished work, it is often easier to receive feedback on earlier stages of work as there is less time and effort invested in it. Remember that the class is a supportive environment and that everyone else is also working on a project for which they will need feedback and support.

### **When presenting work:**

It can be helpful to specify the position of the work in the larger project and explain its function within it. This will direct the responses you get. Occasionally, it may be more useful to get a cold read from the audience rather than positioning it first.

It may also be useful to explain the state the work is in: first draft, concept development, revised copy, edited proof, etc. This can help structure the level of feedback provided – i.e., conceptual vs line editing.

It may be useful to specify any constraints on the material from your stakeholders – this can help guide feedback away from things that can't be changed. However, it can also sometimes be useful to bring feedback from the group to partners about their expectations as leverage to change them.

Have a group member take notes on the response.

Do not take the criticism personally, understand it as suggestions for improvement.

Re-state or ask for clarification about comments which are unclear.

### **When giving feedback:**

Keep in mind the aims of the work presented and its role in the larger project. You are trying to improve the project not change it or turn it into your own.

Try to be clear and specific in your comments: Don't start with evaluative judgments. Build up to them by describing specific elements.

Ask if the work is effective (in the terms it has set out for itself) and why

Are its visual and textual elements supporting its conceptual aims?

Be generous and supportive while being honest.

Critique the project not the students.

## Final Reflection Paper Guidelines

### Due April 12

15% of the final grade

Faculty Deadline to submit convocating student grades is April 19<sup>th</sup>

There are 2 parts to this assignment. The first can be completed as a group while the second is to be done individually.

### Justification:

Exhibition Project is a praxis course – you need to reflect on your practice and attempt to understand and articulate the reasoning behind the choices you make. There are 4 stages of an exhibition project to be evaluated: **Conception, Execution, Realization, and Reflection**. The final paper is meant to begin the process of reflecting on the project –evaluating its strengths and weaknesses, reassessing the process, and developing new ideas and strategies for moving forward. We are aware that reflection is an ongoing process and that your final understanding of the project (and its results) may not be determined for years. We are also aware that given the timelines of the course, some of you may need to reflect on the process without having fully executed or completed the project. Despite these limitations, the task of formally summing up your experiences is a valuable one – not just for your own growth and development but also for the development of the course and the program. This is not meant to be, nor can it be, the final statement on your exhibition. Instead, it's an opportunity for you to grapple with the very intense and emotional experience of putting together a public exhibition by situating it in the broader context of your 2 years of studying museums.

### Part 1:

#### Summative Report on the Project (5%)

This portion of the Final Reflection Paper should be a report that reflects on the success, failures, and complications of your project.

The report should be between 5 and 10 pages with appendices for any supporting materials or documentation.

The report should begin by describing the current state of the project (finished, in progress, de-installed, launched, mounted, etc.).

The report should describe the current thesis of the project and (if finished) evaluate its successes and failures in achieving that thesis. It should discuss the relationship between the original goals of the project and its final form. It should reflect on the project's overall successes and failures and on the process of its completion.

The report should identify major decision points and how they affected the outcome of the project (these may not have been obvious at the time).

Describe and reflect on stakeholder and partner interactions; for example issues around effective communication or the approvals process.

Describe the contributions of each group member to the project.

You may attach any figures or files as appendixes that you believe are necessary to tell the story of the project (i.e., floor plans, text panels, object labels, budgets, etc.).

**Note on Project completion dates and the end of term:**

If your project will be realized after the deadline for submitting graduating grades for convocating students, and you wish to be convocated in June, you will need to include with your report sufficient working materials for us to evaluate the project. **Please discuss with us in advance what materials will adequately represent the project.** You will also need to submit a completion plan outlining how the project will be mounted.

**Part 2**

**Personal Reflection on the Project (10%)**

This is an essay or report that reflects on your personal experiences with the project and your contributions to its completion.

This should be between 5-7 pages.

Things to consider

What were the critical decisions that shaped the exhibition? Would you change any of them? What resources did you draw on while making them? What skills did you need to develop? Did you understand what you were getting into when you framed the project?

Were your ambitions reasonable given your resources? Were there communication issues involved with working with partner institutions? How might these have been better handled? What lessons will you take forward?

Were there issues that arose from group dynamics? How did you handle them? What might you have done differently? How did they affect the project?

What material from your other courses (or from this one) did you draw on in resolving the project? Did your experience working on the project reinforce the concepts you learned in the program? Did it make you understand things you learned differently? Or, did it make you question them?

What is the relationship between your initial ideas and ambitions for the project and the final result? What accounts for the differences? Are you happy with the changes?

What has the process taught you about producing an exhibition or project?