

**City University of Hong Kong
Course Syllabus**

**offered by School of Creative Media
with effect from Semester A 2017/18**

Part I Course Overview

Course Title: History and Making of Exhibitions

Course Code: SM6329

Course Duration: 1 semester

Credit Units: 3 credits

Level: P6

Medium of Instruction: English

Medium of Assessment: English

Prerequisites: Nil
(Course Code and Title)

Precursors: Nil
(Course Code and Title)

Equivalent Courses: Nil
(Course Code and Title)

Exclusive Courses: Nil
(Course Code and Title)

Part II Course Details

1. Abstract

This course aims to provide students with the history and the making of exhibition shows. Starting with an overview about the role of exhibitions in museums as well as in cultural policy and as a leisure activity the students will understand that exhibitions can play different roles. Exhibitions are an essential part of the communication and education strategy of a museum and as a 'Blockbuster' often used for money-raising. But exhibitions are also philosophical and creative statements of the curator or 'Ausstellungsmacher'.

By discussing famous examples of legendary exhibition shows like 'When attitudes become form' of Harald Szeemann or 'Hotel Carlton Palace: Chambre 763' by Hans Ulrich Obrist or the online exhibition show 'Virtual Transfer Musee Suisse' students will analyze and learn how different the strategies of successful exhibition shows can be. Therefore students will learn the names of great curators and their philosophies. By understanding the different types of display, the students will learn which type of exhibition show will support what kind of messages. Another aspect is the changing interpretation of the object or artifact in the exhibition context. Related to the message of the exhibition the same object can be used for different meanings. The management of exhibition as part of a museum policy and in relation to other museum activities will be another aspect to learn. What are the elements of the workflow to plan an exhibition and what are the steps of the designing process from the first idea until the evaluation after the exhibition. By the end of the semester students should be able to know the different displays, the different strategies of exhibition making as well as to plan and design an exhibition show and how to calculate and produce it.

2. Course Intended Learning Outcomes (CILOs)

(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs	Weighting (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	Get an overview of the history of exhibitions and the role of exhibitions in the museum context (offline and online exhibitions)		✓		
2.	Analyze famous exhibition shows and why they have been successful (strategies of exhibition making) and get to know the different philosophies of curators and "Ausstellungsmacher"		✓	✓	
3.	Understand the different displays of exhibitions		✓	✓	
4.	Understand the detailed workflow of an exhibition show				✓
5.^	Learn how to create and design an exhibition show and how to write a curatorial statement (curatorial skills)				✓
6.^	Learn how to plan, calculate, produce and evaluate an exhibition show (management skills)				✓
		100%			

- A1: *Attitude*
Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.
- A2: *Ability*
Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to self-life problems.
- A3: *Accomplishments*
Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

^ Negotiated Learning Outcome (NLO) explicitly articulating the elements of Discovery oriented learning.

3. Teaching and Learning Activities (TLAs)

(TLAs designed to facilitate students' achievement of the CILOs.)

TLA	Brief Description	CILO No.						Hours/week (if applicable)
		1	2	3	4	5	6	
Lectures and readings	Lectures and readings about the history of exhibitions and their role in the museum context	✓						3 hrs/wk for 2 weeks
Lectures and readings	Lectures and readings about famous exhibitions, their displays and the strategies of curators		✓	✓				3 hrs/wk for 2 weeks
Group work Excursions and visits	Excursions / visits to museums and galleries to analyze exhibitions and discussions with museum curators about their way making exhibitions		✓	✓	✓			3 hrs/wk for 4 weeks
Lectures and readings	Lectures and readings about designing, planning, calculation and production of exhibitions (management)				✓	✓	✓	3 hrs/wk for 1 week
Group work / Practical homework / Presentation	Practical homework: Students have to plan, design and calculate an exhibition show and write a curatorial statement			✓	✓	✓	✓	3 hrs/wk for 1 week
Discussion	Extensive in-class discussion about the results of students homework		✓	✓	✓	✓	✓	3 hrs/wk for 1 week

4. Assessment Tasks/Activities (ATs)

(ATs are designed to assess how well the students achieve the CILOs.)

Assessment Tasks/Activities	CILO No.						Weighting	Remarks
	1	2	3	4	5	6		
Continuous Assessment: 100%								
Summary of part of the readings	✓						10 %	
Protocol of the excursions / visits and the results of the discussions with the curators		✓	✓				15 %	
Scenario: plan, calculation and schedule of the production of an exhibition show					✓	✓	40 %	
Presentation and discussion of the results			✓	✓	✓	✓	15 %	
Article for the 'Handbook' History and Making Exhibitions		✓					20 %	
Examination: 0% (duration: ---, if applicable)								
							100%	

5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
1. Scenario	Students should demonstrate ability to synthesize theory and practice in order to propose (and possibly implement) a scenario for the production of one exhibition show.	<ul style="list-style-type: none"> - Exceptional originality and elegance of idea (theory, implementation and design) - Insightful integration and/or critique of key concepts, theories, assumptions of the field - An innovative proposal which is firmly built on thorough knowledge of existing practices and theoretical frameworks 	<ul style="list-style-type: none"> - Reasonable originality and sophistication of idea - Insightful integration and/or critique of key concepts, theories, assumptions of the field - A well-designed proposal which is firmly built on competent knowledge of existing practices and theoretical frameworks 	<ul style="list-style-type: none"> - Some originality and structure to idea - Reasonable integration and/or critique of key concepts, theories, assumptions of the field - A clear proposal which displays some knowledge of existing practices and theoretical frameworks 	<ul style="list-style-type: none"> - Unoriginal, unclear idea - Minimal integration and/or critique of key concepts, theories, assumptions of the field - A weak proposal which only vaguely refers to existing practices and theoretical frameworks 	<ul style="list-style-type: none"> - No or ill-defined idea - Sub-minimal resonance with key concepts, theories, assumptions of the field - Inept proposal which displays little knowledge of existing practices and theoretical frameworks
2. Presentation	This assessment will grade on content and fluency of presentation. Students should show their co-operation to conduct a well-organized presentation with their own argument and evidence from	<ul style="list-style-type: none"> - Rich, informative content, excellent grasp of the material with in-depth and extensive knowledge of the subject matter - Rigorous 	<ul style="list-style-type: none"> - Adequate content with firm grasp of the material that informs the audience on a subject matter - Reasonable organization, balanced structure and 	<ul style="list-style-type: none"> - Adequate content with comprehensive grasp of the material demonstrating basic knowledge of the subject matter - Fair organization, 	<ul style="list-style-type: none"> - Weak content, loose grasp of the general ideas with some knowledge of the subject matter - Poor organization, structure and composition - Poor presentation skills: marginal pronunciation, 	<ul style="list-style-type: none"> - Inadequate content, fail to identify the general ideas with knowledge of the subject matter - No organization, structure or/and composition - Poor presentation skills: marginal pronunciation,

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
	readings and practice. The threshold of 'discovery' lied in a student's self initiatives to conduct additional research and to personalize theories and practical strategies.	<ul style="list-style-type: none"> organization, coherent structure, and systematic exposition with a strong sense of narrative - Superior presentation skills: distinct pronunciation, fluent expression and appropriate diction, exact time-management - Critical analysis with insightful comments opening up new issues, or suggesting the ability to theorize 	<ul style="list-style-type: none"> composition - Good verbal communication : comprehensible pronunciation, fluent expression and diction, fair time-management 	<ul style="list-style-type: none"> weak structure and composition - Fair presentation skills: acceptable pronunciation, expression and diction, fair time-management 	<ul style="list-style-type: none"> expression and diction, poor time-management 	<ul style="list-style-type: none"> expression and diction, minimal time-management
3. Article for the 'Handbook' History and Making Exhibitions	Students should demonstrate ability to apply knowledge and skills to undertake independent research, build up argument and analysis. The threshold of 'discovery' lies in a student's proactively turning theory into praxis, to transform	<ul style="list-style-type: none"> - Excellent grasp of materials, ability to explain key concepts, assumptions, and debates, demonstrating sound knowledge of the field - Rich content, 	<ul style="list-style-type: none"> - Firm grasp of materials, ability to explain key concepts and assumptions - Adequate content, strong ability to integrate various resources into 	<ul style="list-style-type: none"> - Comprehensive grasp of materials, able to explain key concepts - Adequate content, fair ability to integrate various resources into primary and secondary levels 	<ul style="list-style-type: none"> - Loose grasp of materials, cannot explain key concepts - Weak content, with primary and secondary levels - Design and conduct research which is appropriate for the research objective - Marginal 	<ul style="list-style-type: none"> - Poor grasp of materials - Inadequate content, without primary and secondary levels - Fail to design and conduct research which is appropriate for the research objective - Fail to make

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
	course material into self-owned authorship.	<p>exceptional ability to integrate various resources into primary and secondary levels based on demand;</p> <ul style="list-style-type: none"> - Design and conduct research which is firmly built on thorough knowledge of existing theoretical frameworks - Evaluative judgments about existing research and demonstrate application of strong critical thinking skills - Strong ability to approach a text or a theme using a variety of theories and analytical tools - Strong organization of research findings with effective 	<p>primary and secondary levels based on demand;</p> <ul style="list-style-type: none"> - Design and conduct research which is built on thorough knowledge of existing theoretical frameworks - Appropriate judgments about existing research and demonstrate application of critical thinking skills - Ability to approach a text or a theme using a variety of theories and analytical tools 	<p>based on demand</p> <ul style="list-style-type: none"> - Design and conduct research which is built on knowledge of theoretical frameworks - Appropriate judgments about existing research - Weak ability to approach a text or a theme using a variety of theories and analytical tools 	<p>judgments about existing research</p> <ul style="list-style-type: none"> - Poor ability to approach a text or a theme using a variety of theories and analytical tools 	<p>reasonable judgments about existing research</p> <ul style="list-style-type: none"> - Fail to approach a text or a theme using a variety of theories and analytical tools

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
		organization and procedural clarity at the same time demonstrating the importance of the process - Insightful suggestion of how the research findings may lead to future research - Creative extrapolation from theory into plausible praxis				

Note: All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.

Part III Other Information (more details can be provided separately in the teaching plan)

1. Keyword Syllabus

(An indication of the key topics of the course.)

Museum, exhibition history, display, the role of the object, exhibition philosophy: curatorial strategies, interpretation, communication, education, exhibition design, planning, design and making of an exhibition

2. Reading List

2.1 Compulsory Readings

(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)

1.	ATELIER BRUCKNER (Eds.): <i>Scenography / Szenografie. Making Spaces talk / Narrative Raume</i> , Ludwigsburg: avedition, 2011.
2.	CHOI, David: <i>Exhibition Design 2</i> , published by Choi's Gallery, Shanghai: Kili China, 2012.
3.	COOK, Sarah, Beryl GRAHAM et. al. (Eds.): <i>A Brief History of Curating New Media</i> , Berlin, 2010.
4.	FALK, John H., and Lynn D. DIERKING: <i>Learning from Museums: Visitor Experiences and the Making of Meaning</i> . Walnut Creek, CA: AltaMira, 2000.
5.	FINN, David: <i>How to visit a museum</i> , New York: Abrams, 1985.
6.	HUGHES, Philipp: <i>Exhibition Design</i> , London: Laurence King Publishing, 2010.
7.	MANIFESTA Journal No. 11: <i>The Canon of Curating</i> , Amsterdam, 2011.
8.	MANIFESTA Journal No. 8: <i>Collective Curating</i> , Amsterdam, 2010.
9.	MARTINON, Jean-Paul (Ed.): <i>The Curatorial. A Philosophy of Curating</i> , London, 2013.
10.	O'NEILL, Paul: <i>The Culture of Curating and the Curating of Culture(s)</i> , Cambridge, 2012
11.	REICHENSPERGER, Petra: <i>Terms of Exhibiting</i> , Berlin, 2013.
12.	REINHARDT, Uwe J.; TEUFEL, Philipp: <i>New Exhibition Design 02</i> , Ludwigsburg: avedition, 2010.
13.	SCHWARZ, Ulrich; BERTRON, Aurelia; FREY, Claudia: <i>Designing Exhibitions. A Compendium for Architects, Designers and Museum Professionals</i> , Basel: Birkhauser, 2012.
14.	MARABLE, Bart: <i>Experience, Learning, and Research: Coordinating the multiple roles of online exhibitions</i> . In <i>Museums and the Web</i> , conference 2004, http://www.archimuse.com/mw2004/papers/marable/marable.html
15.	<i>Running a Museum. A Practical Handbook</i> , ICOM, 2004. http://unesdoc.unesco.org/images/0014/001410/141067e.pdf

2.2 Additional Readings

(Additional references for students to learn to expand their knowledge about the subject.)

16.	CHAPLIN, Sarah; Alexandra STARA: <i>Curating Architecture and the City</i> , London, 2009.
17.	HOFFMANN, Jens (Ed.): <i>Ten Fundamental Questions of Curating</i> , Milano: Mousse Publishing, 2013.
18.	KRAEMER, Harald: <i>Museums are storytellers! New perspectives of education and hypermedia</i> , in: <i>Understanding the New Dynamic: Art, Technology, and the Mind</i> , Readings, ed. by The New Media Consortium, CASE Western University & Cleveland Museum of Art, Cleveland, Ohio, 2006, 165-172.
19.	KRAEMER, Harald; Hartmut JOHN (Eds.): <i>Zum Bedeutungswandel der Kunstmuseen. Positionen u. Visionen zu Inszenierung, Dokumentation, Vermittlung</i> Nuremberg: Verlag für moderne Kunst, 1998.
20.	KRAEMER, Harald: <i>Believe your eyes and get the picture. Artworks and Museums in the Age of Electronic Communication</i> , in: <i>Aura, Exh. catalogue</i> Aura, ed. by Wiener Secession, Vienna, 1994, 93-100.
21.	OBRIST, Hans Ulrich: <i>Ways of Curating</i> , London, 2014.

22.	OBRIST, Hans Ulrich: Everything You Always Wanted to Know About Curating* * But Were Afraid to Ask, Berlin, 2011.
23.	OBRIST, Hans Ulrich: A Brief History of Curating, Zurich, 2009.
24.	RUGG Judith: Curating Contemporary Art and Performance, Bristol, 2007.
25.	SEROTA, Nicholas: Experience or Interpretation: The Dilemma of Museums of Modern Art. London: Thames and Hudson, 2000.
26.	SMITH, Terry: Thinking Contemporary Curating, New York, 2012.
27.	VOGEL, Fritz Franz: Das Handbuch der Exponatik, Koeln, 2012.
28.	WHITECHAPEL. A Manual for the 21 st Century Art Institution. Ed. By Shamita Sharmacharja et. al., London, 2009.