

E10 – Week 3, Friday
Exhibition ideas
Including group discussions in
breakout rooms

HPAH5085/6085

Exhibiting the Past: Ancient Egypt, death and
modern representation

Dr Katharina Zinn

Short outlook towards a final exhibition



We have the plans and ideas – how to get to the exhibition?

- ❑ **Location, location, location:** Decide and agree on venue
- ❑ **Success comes from dedicated people:** What staff / volunteers are needed?
- ❑ **All money or what:** Calculate a budget (needs to be profitable)
- ❑ **THEY need to know:** Finalise marketing to effectively reach potential audiences
- ❑ What adjacent events are planned
 - Outreach
 - educational events, ...
- ❑ What additional outputs are planned
 - Catalogue
 - Exhibition shop, ...

ANCIENT EGYPT COMES TO LAMPETER

EXHIBITION OF
ARTEFACTS FROM CYFARTHFA CASTLE
MUSEUM, MERTHYR TYDFIL

THE MATERIALITY OF THE ANCIENT EGYPTIAN AFTERLIFE

ENTRY FREE

WHERE

Roderic Bowen Library and Archives,
University of Wales Trinity Saint David

WHEN

1st—9th June 2017

Open Mon-Fri 10am - 4pm



Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David



EVENTS:

THU 1ST JUNE 2017 @ 3PM

PUBLIC OPENING -

ALL WELCOME

MON 5TH JUNE 2017 (2-4PM)

WORKSHOP FOR HOME

-SCHOOLED CHILDREN

(AGE 10-16) - RSVL

[K.ZINN@UWTSD.AC.UK](mailto:k.zinn@uwtsd.ac.uk)

WED 7TH JUNE 2017

WORKSHOP WITH BRO

PEDR, LAMPETER

THU 8TH JUNE 2017 @ 4PM

PUBLIC TALK: THE AD-

VENTURE OF THE EGYP-

TIAN TOMB? DR

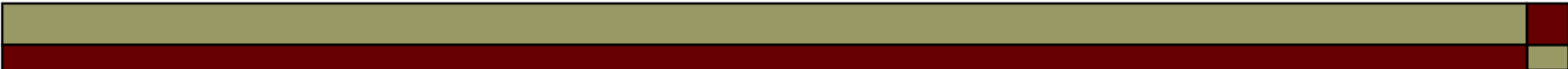
KATHARINA ZINN -

ALL WELCOME



We have the plans and ideas – how to get to the exhibition?

- **Reality might kill the best ideas...:** Think about logistics
 - Object loans – depending on lending institution, this might need to start 1-2 years prior
 - Copyright clearance of material
 - Address partners well in advance
 - Check on particulars in venue and act on what is not yet available / right
 - Insurance
 - Object cases (lockable?, climate controlled? ...)
 - Lightning
 - Access – to overall venue and actual room(s)
 - Produce / buy all materials (labels, catalogue, posters, stands, fabrics, frames, **visitors' book**, ...)



National Museum Scotland – *The Tomb*, 2017 – curated by Dr Margaret Maitland

- ❑ **The Tomb: Ancient Egyptian Burial**
- ❑ The Tomb presented the story of one extraordinary tomb, built around 1290BC and reused for over 1000 years.
- ❑ The Tomb was constructed in the great city of Thebes shortly after the reign of Tutankhamun for the Chief of Police and his wife. It was looted and reused several times, leaving behind a collection of beautiful objects from various eras. These are displayed alongside objects found in nearby tombs, giving a sense of how burial in ancient Egypt changed over time.
- ❑ The Tomb's final use occurred shortly after the Roman conquest of Egypt, when it was sealed intact with the remarkable burials of an entire family. The exhibition came ahead of the new Ancient Egypt gallery, which opened at the National Museum of Scotland in 2019.

Exhibition *The Tomb* National Museum Scotland, Edinburgh, 2017

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 National Museums Scotland	
MUSEUM	National Museum of Scotland
EXHIBIT	The Tomb_SEG2
DATE	25/01/17
FILE	GA Plan_Tender
Chambers Street, Edinburgh EH1 1JF T 0131 247 4121	STATUS CONSTRUCTION
Copyright © NMS 2016. Permission to use this drawing must be obtained from NMS.	GA101_Exhibition Plan

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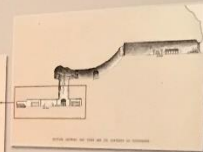






Hand-drawn and colored map of the Theban West Bank in 1816 and archaeological plan used by Alexander Henry Rhind (1862)

Discovering the Tomb



Plans of the Tomb published in 1862

In the early 19th century, tomb looting in Egypt was common. Tombs were raided for objects to sell to collectors and museums. Archaeological recording of finds and their original locations were rarely made. This led to limited understanding of the original context of ancient Egyptian objects in museum collections.

In contrast, this tomb was excavated in 1825 by Scottish archaeologist Alexander Henry Rhind. He made detailed records of its layout and noted the exact locations of the objects found. Although the circumstances of some of these objects to the tomb were lost over time, recent research using excavation notes and drawings has reidentified them.

We know the approximate location of the tomb from Rhind's archaeological records, but access has not been possible due to the modern buildings covering the site. Using Rhind's notes and drawings, one day it may be possible to rediscover it again.

Handwritten text in Arabic script, likely a reference or note related to the exhibit.



The gods of the afterlife

The ancient Egyptians worshipped hundreds of different gods. Here are just a few who were important to the afterlife. They are represented in many ways: human, animal, or a combination of the two. The ancient Egyptians believed in the power of the gods to help them in their journey to the afterlife.

- | | |
|---|---|
|  Anubis The god of the dead, he was depicted with the head of a jackal. He was responsible for the mummification process. |  Horus The god of the sky, he was depicted with the head of a falcon. He was responsible for the protection of the pharaoh. |
|  Isis The goddess of magic, she was depicted with the head of a woman. She was responsible for the resurrection of the dead. |  Osiris The god of the dead, he was depicted with the head of a man. He was responsible for the judgment of the dead. |
|  Nephthys The goddess of magic, she was depicted with the head of a woman. She was responsible for the protection of the pharaoh. |  Set The god of the desert, he was depicted with the head of a man. He was responsible for the protection of the pharaoh. |
|  Ptah The god of the earth, he was depicted with the head of a man. He was responsible for the creation of the world. |  Khepri The god of the sun, he was depicted with the head of a man. He was responsible for the rising of the sun. |
|  Sakhmet The goddess of war, she was depicted with the head of a woman. She was responsible for the protection of the pharaoh. |  Ankh The symbol of life, it was a cross with a loop at the top. It was used by the gods to give life to the dead. |

古埃及人相信死后生命的重要性，他们相信死后生命的重要性，他们相信死后生命的重要性。

Becoming Osiris



The ancient Egyptians believed in the power of the gods to help them in their journey to the afterlife. They believed that the dead could become gods themselves, and that the gods could help them in their journey to the afterlife. The process of becoming a god was a complex one, and it involved many rituals and ceremonies. The ancient Egyptians believed that the dead could become gods themselves, and that the gods could help them in their journey to the afterlife.





Building the Tomb

c1250 BC

The tomb was constructed at the height of the ancient Egyptian empire, shortly after the reign of Tutankhamun. Egypt controlled territories in both its north and south and grew wealthy from the wide range of resources under its control. Powerful people used their wealth to build magnificent royal tombs in the Valley of the Kings. The high officials who helped run the country built tombs of increasing splendour.

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Clasp of Nubia and her wife
The clasp of Nubia and her wife, who were buried in the same tomb in the late 18th dynasty, is made of dark green diorite. It is a rare example of a clasp of this material. The clasp is made of dark green diorite. It is a rare example of a clasp of this material. The clasp is made of dark green diorite. It is a rare example of a clasp of this material.



The clasp of the
clasp is made of dark
green diorite. It is a rare
example of a clasp of this material.

The princesses' tomb next door

c1380 BC

The Chief of Police built his tomb onto an existing courtyard of a tomb which was built around 100 years earlier. Inside was the burial of a group of princesses. The tomb was looted in ancient times, but a beautiful ebony and ivory box offers a glimpse of royal wealth and splendour.

Wooden coffins made of ebony may have been interred in the tomb. The princesses were buried in the same tomb. The princesses were buried in the same tomb. The princesses were buried in the same tomb.

- Tomb and Pylae, daughter of King Thutmose IV
- Hekhet, daughter of Prince Sennemut
- Sennemut, daughter of Prince Sennemut

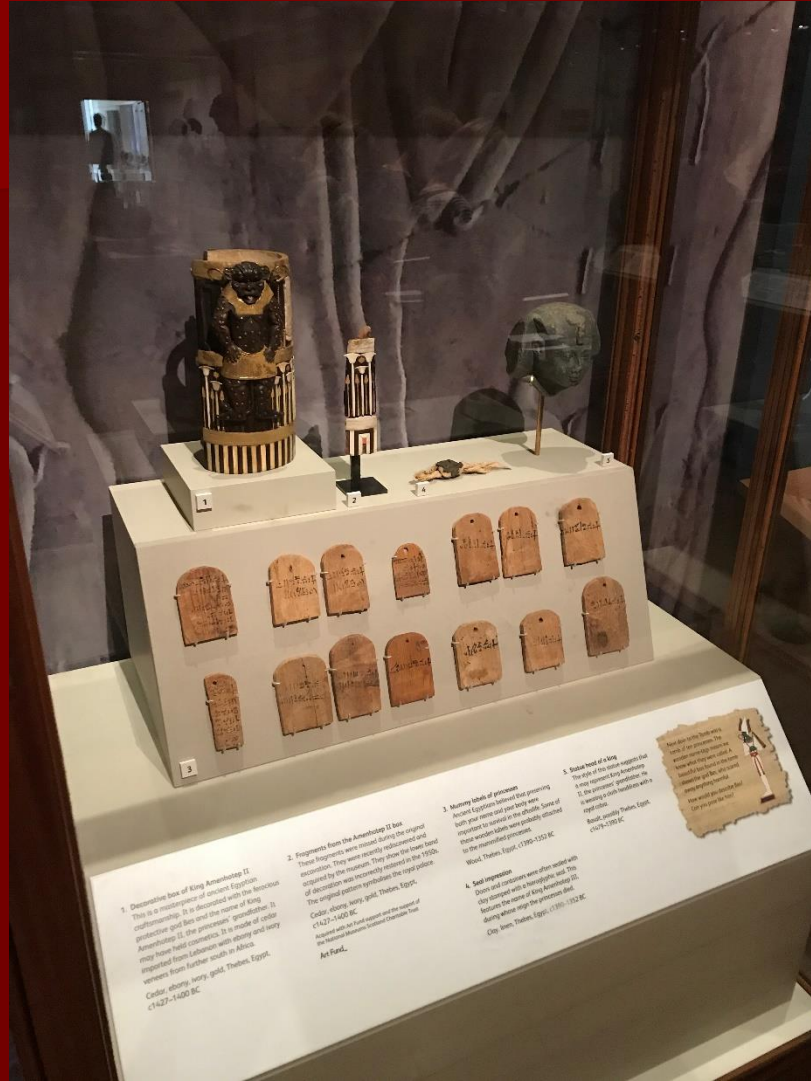
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The princesses buried in this tomb

Wooden name-tags which may have been attached to the mummified bodies recorded the names for eternity. The princes' names are written with black ink in a cursive form of hieroglyphs called hieratic.

- The princesses buried in this tomb were:
 - Tiao and Pythia, daughter of King Thutmose IV
 - Nebetta, daughter of Prince Saitem
 - Taitan, Pypay, Herakutau, Pashmery, Sathari, Neferwamen and Way

5월 24일 12시
 24일 12시



1. Decorative box of King Amenhotep II
This is a masterpiece of ancient Egyptian craftsmanship. It is decorated with the famous 'gold and lapis' motif, a combination of gold and lapis lazuli. The box is made of cedar wood, which was imported from the south of Egypt. It is a masterpiece of ancient Egyptian craftsmanship. It is decorated with the famous 'gold and lapis' motif, a combination of gold and lapis lazuli. The box is made of cedar wood, which was imported from the south of Egypt.

2. Fragments from the Amenhotep II box
These fragments were found during the original excavation. They were recently reassembled and are now on display. They show the famous 'gold and lapis' motif, a combination of gold and lapis lazuli. The box is made of cedar wood, which was imported from the south of Egypt.

3. Mummy mask of Amenhotep II
This is a masterpiece of ancient Egyptian craftsmanship. It is made of gold and lapis lazuli. The mask is a masterpiece of ancient Egyptian craftsmanship. It is made of gold and lapis lazuli. The mask is a masterpiece of ancient Egyptian craftsmanship. It is made of gold and lapis lazuli.

4. Seal impression
This is a masterpiece of ancient Egyptian craftsmanship. It is made of gold and lapis lazuli. The seal impression is a masterpiece of ancient Egyptian craftsmanship. It is made of gold and lapis lazuli. The seal impression is a masterpiece of ancient Egyptian craftsmanship. It is made of gold and lapis lazuli.

5. Golden head of a king
This is a masterpiece of ancient Egyptian craftsmanship. It is made of gold and lapis lazuli. The golden head is a masterpiece of ancient Egyptian craftsmanship. It is made of gold and lapis lazuli. The golden head is a masterpiece of ancient Egyptian craftsmanship. It is made of gold and lapis lazuli.

Protective spells

The Book of the Dead is an ancient Egyptian collection of magic spells intended to guide and protect you on your journey to the afterlife. This spell will defend you from any evil magic used against you.

- Choose which god will keep you safe and stamp their name onto the card.
- Take the spell with you for protection.

The spell is written in hieroglyphs, one of the scripts used by the ancient Egyptians. It says:

As for any magic spell, any words said against me, may (your god) stand against them.



Osiris –
king of the afterlife



Isis –
powerful goddess of
magic, wife of Osiris



Nephthys –
protective goddess,
sister of Osiris



Anubis –
jackal god of
mummification





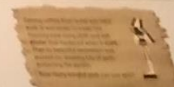
Discover more

Reusing the Tomb

150-400 BC
The reuse of tombs was a common practice in ancient Egypt. This was often done to save space or because the original owner's family was still alive. The reuse of tombs was also a way to honor the deceased by placing them in a more prestigious location.



Mummy case of the great Nubian king
This mummy case was made of wood and covered with gold leaf. It was found in the tomb of the great Nubian king, who lived in the 15th century BC. The case is decorated with hieroglyphs and a scene of the king's life.





A vertical strip of a papyrus scroll, likely from the Dead Sea Scrolls, featuring various symbols and characters. The symbols include a cross-like shape, a bird-like figure, and a fish-like figure, among others.

Egypt's fortunes changed as it lost control of its empire. It went into decline, weakened by war and famine. The north and south were divided between competing pharaohs. Then Egypt was conquered by Nubia (modern Sudan). Without their former wealth, Egyptians economised in their burial preparations and reused everything from coffins to tombs.





Changing burial practices

1. Shroud of King Pshegmen I
After Egypt lost control of the empire, the country became divided. Pshegmen was a powerful high priest in Thebes, who accompanied himself king of the south.
Thebes, Egypt, c.1050-1025 BC

2. Statuette of a Nubian king
The king of Nubia had control of Egypt around 760 BC, and brought stability to a country like Egypt. The king had and ordered many temples in the Egyptian pool.
Cairo, Egypt, c.760-750 BC

3. Band-net shroud
Protective shrouds were introduced, made of lotus petals (Lotus leaf-net). The lotus petals show the dead transformed into gods. The amulet is placed on the sun shroud with the Son of Horus below.
Thebes, Egypt, c.1050-1025 BC

4. Wasnet (eye amulet)
A wasnet (eye amulet) was placed on the head, which is supported by a goddess. The wasnet is placed on the head with the Son of Horus below.
Thebes, Egypt, c.1050-1025 BC

5. Eye of Horus amulet
Egyptians were traditionally removed into the left side of the body. The Eye of Horus amulet was placed on the right side of the body, so the body would be whole again.
Thebes, Egypt, c.1050-1025 BC

6. Four Sons of Horus amulet
During the period, several amulets were introduced and placed on the body. The Son of Horus continued to protect the organs as the body was wrapped with them.
Thebes, Egypt, c.1050-1025 BC

A shroud (mummy case) with a wasnet (eye amulet) placed on the head. The wasnet is placed on the head with the Son of Horus below. The wasnet is placed on the head with the Son of Horus below. The wasnet is placed on the head with the Son of Horus below.

Different materials

These materials were used by ancient Egyptians to create objects placed in tombs. For each pair of materials, can you guess which would be most expensive?

Why do you think it would cost more?
Lift up the flap to discover the answer.

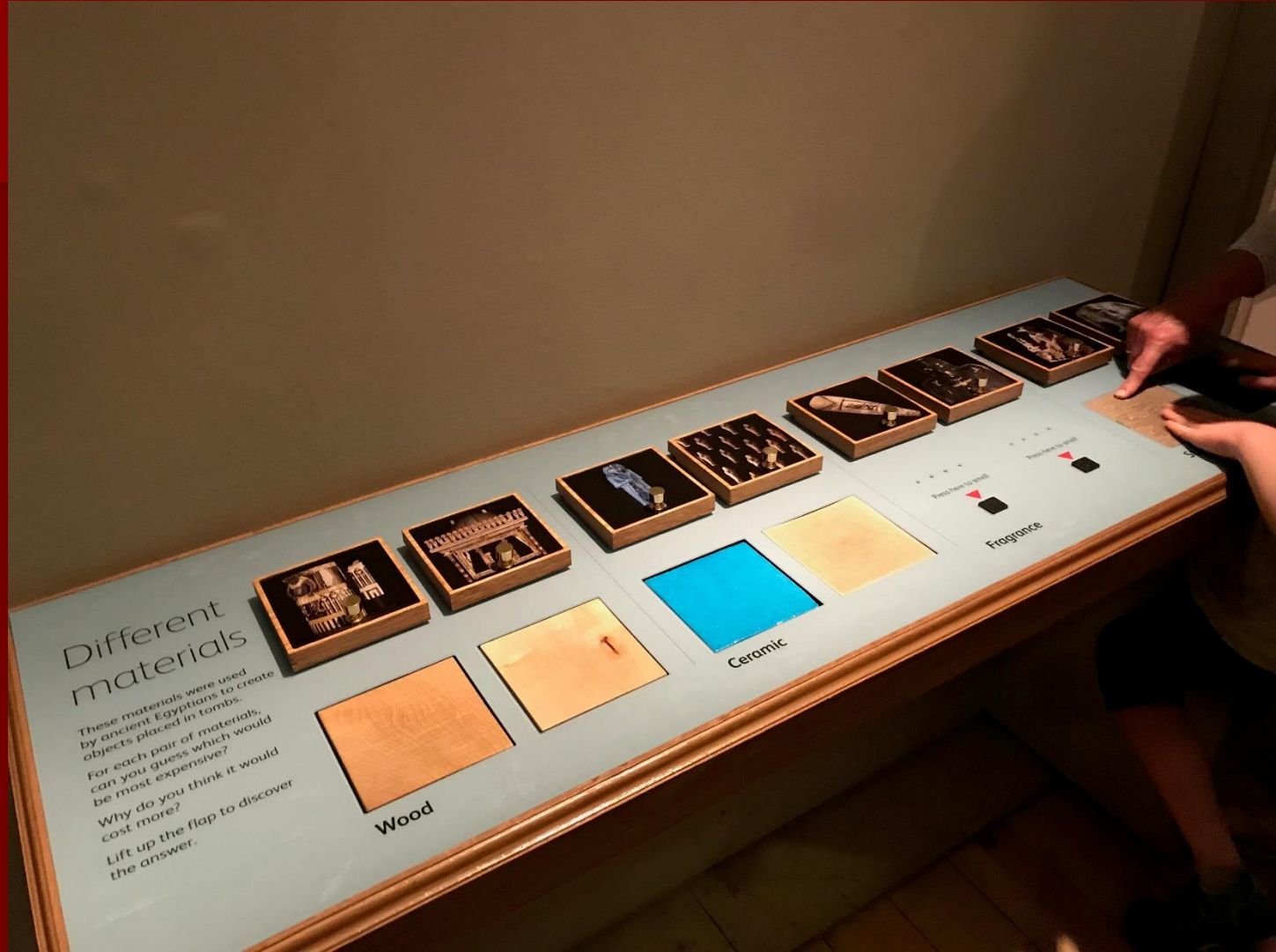
Wood

Ceramic

Fragrance

Press here to roll

Press here to unroll









Mummy of Ankhnesneferibre
Ankhnesneferibre, the wife of the pharaoh Amenhotep III, was buried in the Valley of the Kings. Her mummy was found in 1898. The mummy is made of papyrus bundles and is decorated with a grid pattern. The mummy is 1.80 m long and 0.30 m wide. The mummy is made of papyrus bundles and is decorated with a grid pattern. The mummy is 1.80 m long and 0.30 m wide. The mummy is made of papyrus bundles and is decorated with a grid pattern. The mummy is 1.80 m long and 0.30 m wide.

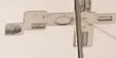




The high official's mummy
The mummy was placed in a wooden coffin. The coffin was made of cedar wood and was painted to look like a house. The central figure of the coffin was painted to look like a house.



1. Feet of the mummy
The feet of the mummy were painted to look like a house. The feet were painted to look like a house.



2. Head of the mummy
The head of the mummy was painted to look like a house. The head was painted to look like a house.

3. Mummy mask of the mummy
The mummy mask was painted to look like a house. The mask was painted to look like a house.

4. Wreath of the mummy
The wreath of the mummy was painted to look like a house. The wreath was painted to look like a house.

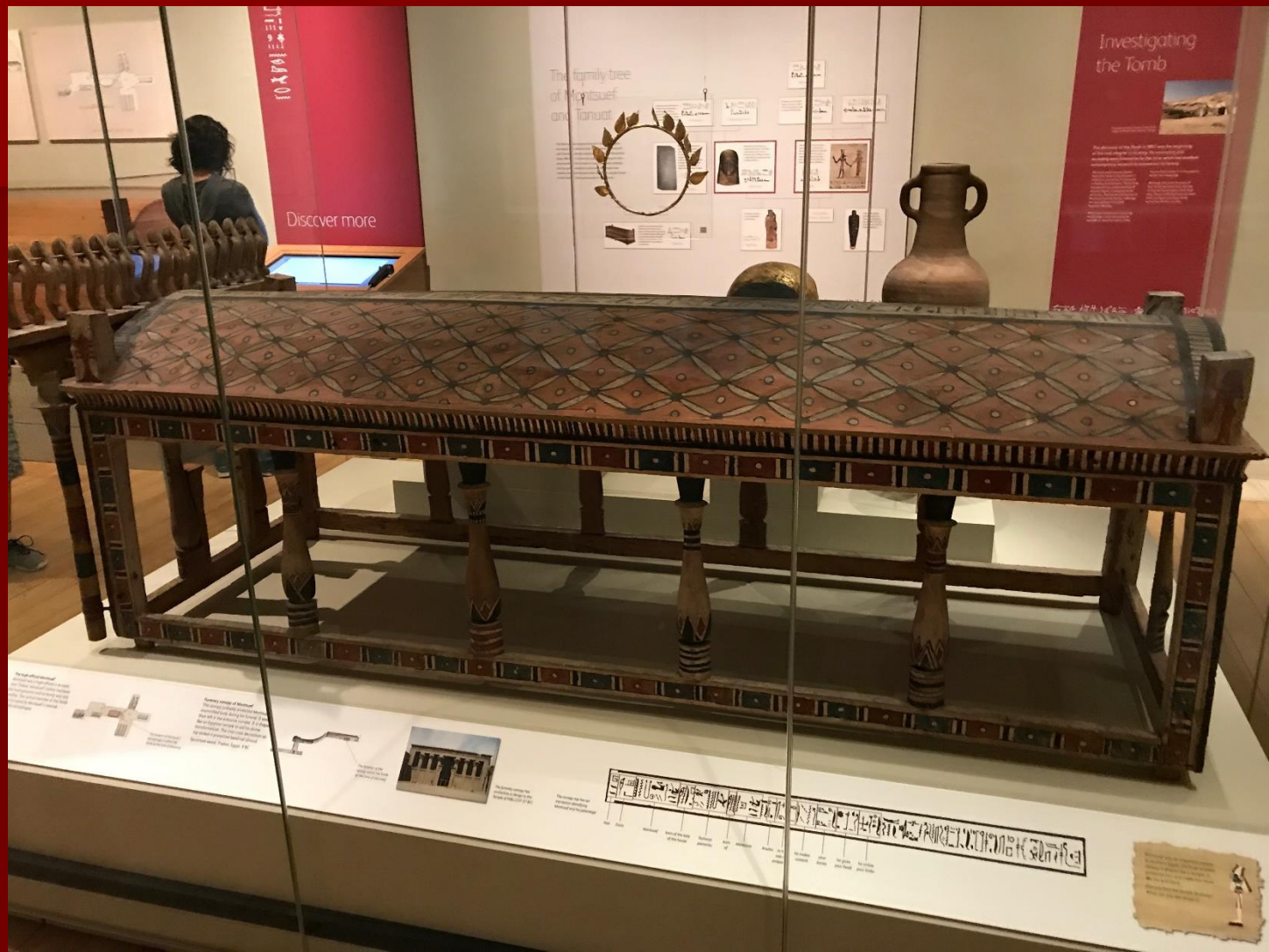
5. Ankh of the mummy
The ankh of the mummy was painted to look like a house. The ankh was painted to look like a house.

6. Mummy's head of the mummy
The mummy's head was painted to look like a house. The head was painted to look like a house.

7. Mummy's feet of the mummy
The mummy's feet were painted to look like a house. The feet were painted to look like a house.



8. Mummy's head of the mummy
The mummy's head was painted to look like a house. The head was painted to look like a house.

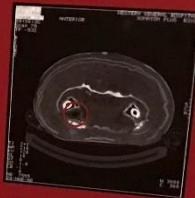


Beneath the wrappings

CT scanning by the University of Edinburgh revealed an amulet hidden beneath the wrappings of this mummified woman. The amulet is made from a thin sheet of metal, probably either silver or gold. The outline of a scarab beetle with wings is visible, possibly created by hammering the reverse of the metal plaque to create a raised design on the front.

The CT scan also revealed that a rolled-up funerary papyrus was placed just below the woman's right hand.

The papyrus is probably similar to those of her relatives displayed nearby, containing detailed information about who the woman was and when she was born and died. With emerging developments in scanning technology, such as particle accelerators that can produce powerful, focussed X-rays, it is hoped that we will eventually be able to read the papyrus and discover her name.



A CT scan section of the mummified woman's legs, showing the papyrus roll just below her leg (circled in red)

This is an exact replica of the amulet beneath the wrappings. Can you see the outline of the winged scarab beetle?



Can you see the amulet and the papyrus roll on the CT scan? This film has no sound and is shown on a continuous loop.







Figure 1
The first column of the scroll shows a group of people standing. This is likely a representation of a family or a group of people.

Figure 2
The second column of the scroll shows a group of people standing. This is likely a representation of a family or a group of people.

Figure 3
The third column of the scroll shows a group of people standing. This is likely a representation of a family or a group of people.

Figure 4
The fourth column of the scroll shows a group of people standing. This is likely a representation of a family or a group of people.

Figure 5
The fifth column of the scroll shows a group of people standing. This is likely a representation of a family or a group of people.

Figure 6
The sixth column of the scroll shows a group of people standing. This is likely a representation of a family or a group of people.

Figure 7
The seventh column of the scroll shows a group of people standing. This is likely a representation of a family or a group of people.

Summary of the scroll
The scroll is a papyrus scroll, likely from the Late Period of Egypt. It contains a series of illustrations and hieroglyphs. The illustrations show groups of people standing, which is a common motif in Egyptian art. The hieroglyphs are arranged in columns between the illustrations. The scroll is made of papyrus, which is a common material for writing in ancient Egypt.

Burial in Roman Egypt

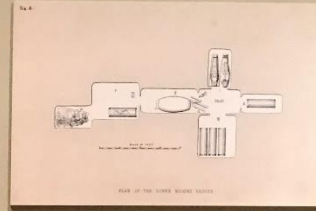
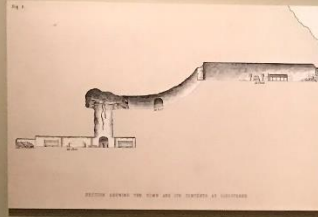


30 BC-AD 300

By the time Egypt became part of the Roman Empire, its burial traditions and religious beliefs were already thousands of years old. Egypt was increasingly influenced by classical culture, but its customs of death were never linked to the resurrection of traditional magic.

People used the same basic ideas as the ancient Egyptians to prepare the body for the afterlife. The body was wrapped in linen, and the head was covered with a mask. The body was then placed in a coffin, and the coffin was buried in the ground.

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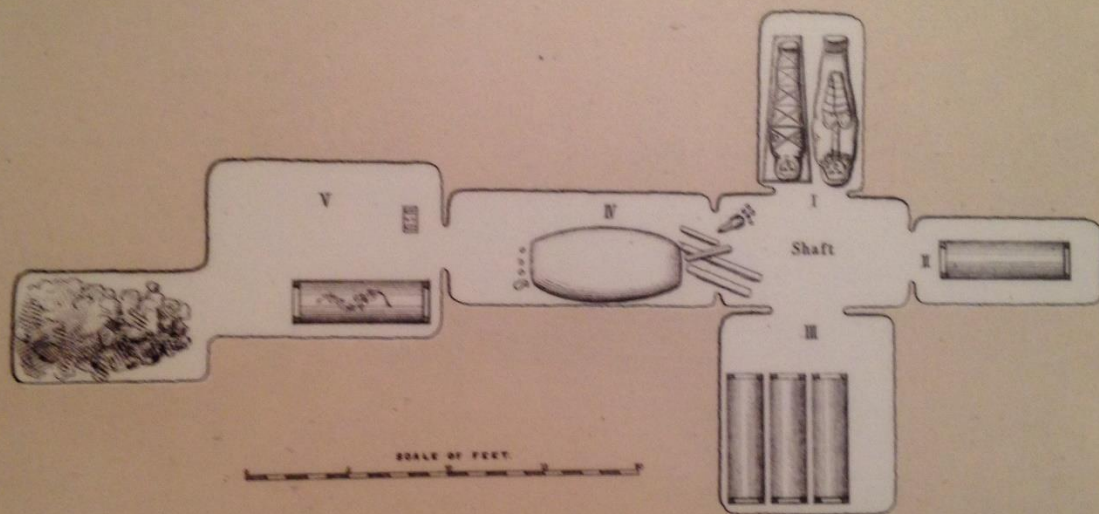


ANCIENT EGYPT

cover

©Katharina Zinn





PLAN OF THE LOWER MUMMY VAULTS.



Location of the Tomb in the cemetery of Sheikh Abd el-Qurna, West Bank, Thebes

Hand-drawn and tinted map of the Theban West Bank in ink and watercolour on card by Alexander Henry Rhind (1861)







Fig II
DECORATED MUMMY FROM ONE OF THE PILLARED

Illustration of a mummified woman
discovered in the Tomb, published in 1862

The mummification process preserved the body by
drying it using natron, a form of salt, and



- ❑ constructed in Thebes shortly after the reign of Tutankhamun
- ❑ looted / reused several times → leaving behind a collection of beautiful objects from various eras
- ❑ displayed alongside objects found in nearby tombs, giving a sense of how burial in ancient Egypt changed over time

1. Unfinished Osiris figure

A small statue of Osiris was a new addition to burials in this period. The hieroglyphs describe him as a 'great god', 'Foremost of the Westerners (the afterlife gods)'.

Wood, c747–656 BC

The remains of reuse
Most of these objects were found in the upper
part of the tomb. The connection of some of
the objects to the tomb is still uncertain because
the records were quite basic. Together these
objects show about when the tomb was reused

1. Unfinished Osiris figure
A small statue of Osiris
found in the tomb
as a 'great god'

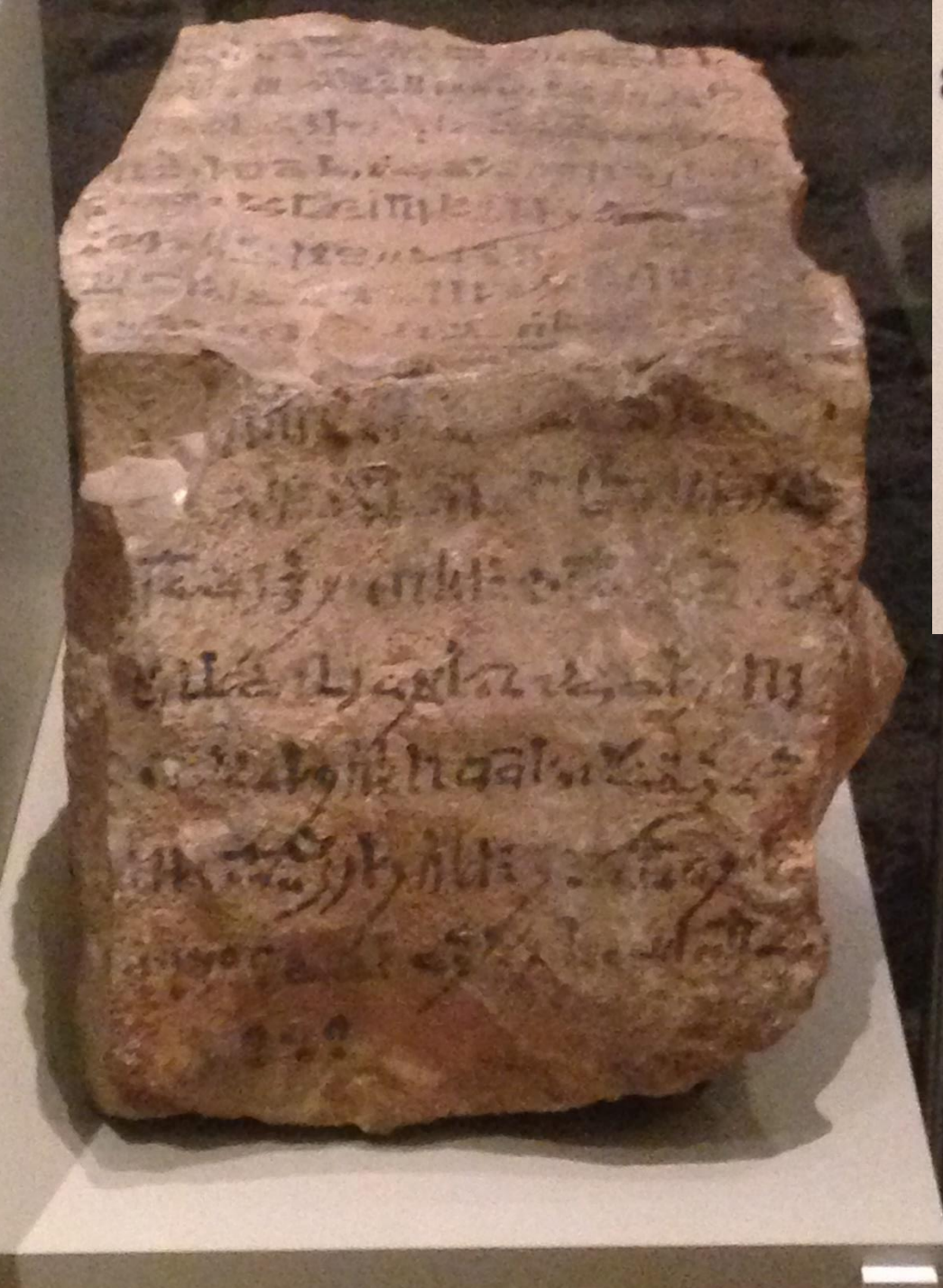


7. Dried bread and fruit

Food and drink were placed in the tomb to sustain the dead in the afterlife. This dried food includes bread, a pomegranate and a bowl of grapes and dates.

Thebes, Egypt, c1600–1186 BC





8. Stone with a tomb warning

Tomb curses were not common.

This rare example warns: 'Beware not to take even a pebble from it outside ... or the gods of the West will reproach him greatly'.

Limestone, Thebes, Egypt,
c1295–1069 BC

5. Life-size and miniature wooden stools

Wood was scarce in ancient Egypt. Only the wealthy could afford wooden furniture. The miniature stool was a substitute made for burial.





7. Wooden shabti box

Originally one shabti was placed in a burial but the number grew, eventually needing a box. This shows owner Tamery standing before Osiris and Isis.

8. Wooden coffin of a girl

Tairtsekher died young, but her coffin shows her as an adult so she could have a full life in the afterlife.

Shabtis and box

In this period, shabtis had changed from a substitute for the dead to a whole workforce who served them. The number increased to 365, one for each day of the year, plus 36 overseers. However, they were usually poor quality. The shabti box also became smaller and simpler.

- 3. Wooden shabti box
- 4. Clay shabtis

c747–656 BC





1. Shabti of King Pinudjem I

After Egypt lost control of its empire, the country became divided. Pinudjem was a powerful high priest in Thebes, who proclaimed himself king of the south.

Faience, Thebes, Egypt, c1054–1032 BC

2. Statuette of a Nubian king

The kings of Nubia took control of Egypt around 747BC, and brought stability to a reunited Nile valley. They built and restored many temples to the Egyptian gods.

Copper alloy, Saqqara, Egypt, c747–656 BC

4. Mummy-case footboard

A man is shown being transported to his tomb, which is topped by a pyramid. This was probably bought ready-made as his name was added later.

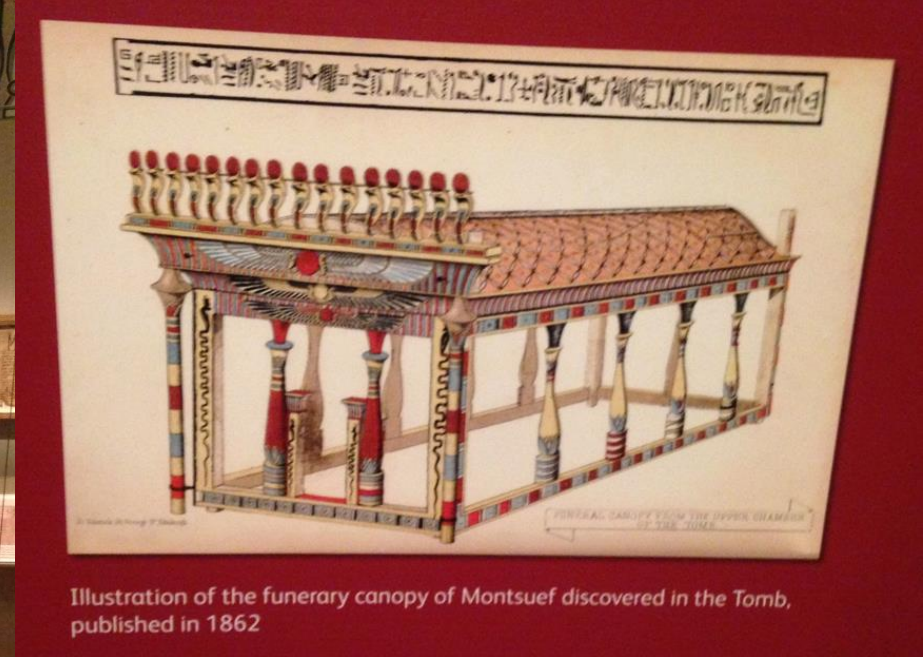
Wood, Thebes, Egypt, c780–750 BC







The shape of the pelvis and the cranium tell us that she was a woman.





The Times, 31
March 2017





Jar of dried palm-fruits

The only food left in the Tomb was these palm-fruits. By the Roman-era, leaving food and drink in burials was no longer common. These may have been symbolic, perhaps promoting rebirth.

1. Pottery amphora, similar to that found in the Tomb
2. Dried doum-palm fruits

Thebes and Dendara, Egypt, c9 BC

Handwritten text in a script, likely Indic, located at the top of the page.



Handwritten text in a script, likely Indic, located at the bottom of the page.



The actual set-up

- ❑ Reserve enough time for set-up
 - (some) Ideas will change during actual set-up
- ❑ Work in teams
- ❑ Stick to your ideas, but be open to adaptations
- ❑ Have spare labels, materials – organise access to computer and printer for last minute changes
- ❑ Check lightening
- ❑ Highlight exhibition (access, posters)

The actual exhibition

- ❑ Create a vernissage (opening) event
- ❑ Do you need the exhibition staffed?
- ❑ Regularly check on design, cases, posters etc.
- ❑ Re-set if necessary
- ❑ Check the visitors' book
- ❑ After: EVALUATE



Module workshop "What would you take with you into the afterlife?"

Students of AHAR6004 in the first session of the module





□ Getting started on an exhibition / pop-up event / online exhibition

Basic steps

- Develop **main** idea
 - What is the big idea you want to communicate to the viewers?
- Decide on central themes, think about the “flow”
 - What do viewers really need to know?
- Decide on objects to include
 - What stories do they tell? Why are they interesting? How do they contribute to the central idea?
- Develop exhibition narrative
 - Everything should contribute to the story / leitmotif / thread shared with audience → how does each object relate to the theme(s) and main idea



What You Need for your scrapbook and should discuss today

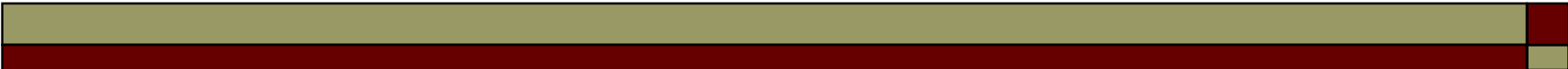
- ❑ Title for the exhibition
- ❑ Brief description of the exhibition
 - 3 or 4 sentences that sum up the exhibition – you might have already done that in your pitch or social media advert
- ❑ Exhibition checklist
 - a list of the objects – photos, videos, books, artworks, etc..
- ❑ Exhibition outline
 - a summary of the exhibition: all of the above checked against the theme(s) grouped by theme

Choosing and Preparing Materials

- Choosing something to display (in addition to our object)
 - Browse and search broadly and imaginatively at first, then get pragmatic
 - Choose what can help you tell a compelling story
 - Many documents and are in the public domain, therefore available for use
- **Fair use and Copyright is a very important point – when can I use images, when do I have to copyright clear them (with / without fee)**
 - Unfortunately not enough time to discuss here, but needs to be taken into consideration when planning a real exhibition beyond idea stage

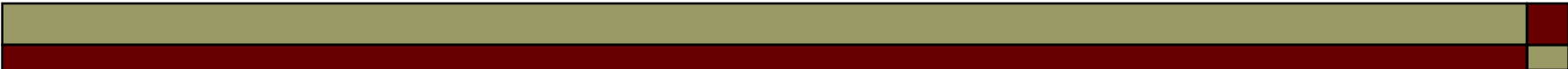
Choosing and Preparing Materials

- ❑ Choosing something to display (in addition to our object)
 - Browse and search broadly and imaginatively at first, then get pragmatic
 - Choose what can help you tell a compelling story
 - Many documents and are in the public domain, therefore available for use
- ❑ Displaying Digital Images
 - scan an image in good enough resolution (if from books / journal – scan at 100%, 300 dpi; save as jpeg/tiff) → reference the source
- ❑ Recheck your label (portfolio, part 1)
 - is it still fitting for your exhibition ideas ? If not, edit.



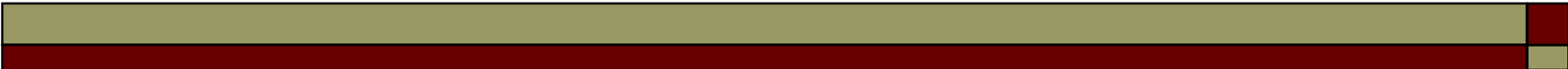
Organizing Your Exhibition

- Your exhibit will (may) include:
 - Title
 - A central idea or question
 - A brief description
 - Sections (groupings of objects)
 - Objects
 - Conclusion
 - Credits



Organizing Your Exhibition

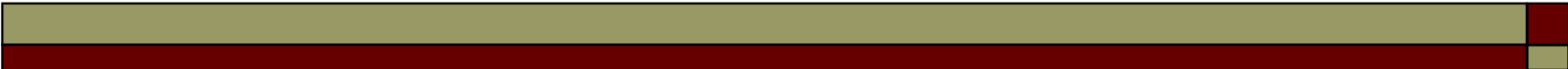
- Title, Central idea, and Description
 - What is this about?
 - Why should the audience be interested? – visitors need to be made curious and keen to explore
- Sections:
 - Sections structure your exhibition and allow you to group objects (thematically, by historical period, by type,...)
 - An introductory section introduces your main idea, and orients viewers to the structure of the exhibit
 - Why are these objects together? What do they tell us about the main idea? How do the sections work together to construct a coherent story?



Organizing Your Exhibition

☐ Objects

- Know why you are including each object
 - ☐ How does it contribute to the central idea?
 - ☐ Why is it in this group?
 - ☐ How is it different from the other objects?
- Recheck that your label text answers these questions:
 - ☐ What am I looking at?
 - ☐ Why is it interesting?
 - ☐ What does it have to do with the central idea?



Organizing Your Exhibition

- Tips for Writing, Revising, and Rethinking:
 - Do you have a catalogue, do you use the provided catalogue entries as additional material
 - They contain information beyond the immediate facts and what is to be seen
 - Always return to the central idea
 - Does this object/label/text support what I really want people to know?
 - Revise your title/central idea/description whenever you need to in the preparation stage (before sending out the Social Media advert) → your ideas (may) shift as you do more research
 - Get feedback from your working group: each object/section should support central idea + flow of exhibition as a whole