

## Term Information

Effective Term Autumn 2021

## General Information

Course Bulletin Listing/Subject Area Art Education  
Fiscal Unit/Academic Org Arts Admin, Education & Policy - D0225  
College/Academic Group Arts and Sciences  
Level/Career Graduate, Undergraduate  
Course Number/Catalog 5470.01  
Course Title Contemporary Art, Learning, and Public Practice  
Transcript Abbreviation Con. Art Lea & Pra  
Course Description This course will engage with museum studies frameworks, contemporary application, assorted texts, applied tactics, and techniques of teaching and learning and public practices in contemporary public art spaces. Students will explore the myriad ways programming, teaching, learning, engagement, curating, service, function and intersect in the museum and other public arts and cultural spaces.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Seminar  
Grade Roster Component Seminar  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites  
Exclusions  
Electronically Enforced No

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 13.1302  
Subsidy Level Doctoral Course  
Intended Rank Junior, Senior, Masters, Doctoral

## Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

## Course Details

### **Course goals or learning objectives/outcomes**

- Students will survey a diverse breadth of museum studies/museology frameworks and critically think about how those frameworks translate into contemporary practices in public arts and cultural spaces.
- Students will examine ideas of public practice by studying the inner workings of select arts and cultural institutions.
- Students will explore the contemporary critical issues and topics of the 21st century as those topics and issues intersect with the work of arts and cultural institutions.
- Students will strengthen research and inquiry into the practices of public arts and cultural institutions.
- Students will develop skills of critique and thought work in innovation as it relates to the public practices of arts and cultural institutions of the 21st century.

### **Content Topic List**

- Inquiry based teaching and learning
- Teaching methods
- Interpersonal communication
- Public speaking
- Self-reflection in education
- Contemporary art
- Museums
- Museum tour planning
- Public art spaces and practices

### **Sought Concurrence**

No

## Attachments

- Arts Management Curriculum Map-edit83.pdf: curriculum map  
*(Other Supporting Documentation. Owner: Pace, Lauren Kate)*
- Contemporary Art\_Learning\_Public Practice\_wex course syllabus\_3.29.2021.pdf  
*(Syllabus. Owner: Pace, Lauren Kate)*

**Comments**

- See 3-17-21 feedback email *(by Oldroyd, Shelby Quinn on 03/17/2021 01:27 PM)*
- There will be a spring course (independent study) forthcoming - ARTEDUC 5470.02. 5470.01 takes place over one semester with an optional and instructor-approved independent study the subsequent spring semester; which will allow a select group of students to deepen their exploration of an interest or area in the museum. Those areas may include K-12 partnerships, community arts programming, gallery practices, public programming, advancement/fundraising, curation, tech/prep, creative services, editorial and PR/media. *(by Pace, Lauren Kate on 02/18/2021 07:10 AM)*
- - Please upload updated curriculum map.  
-I recommend you provide short explanation of why the decimal is needed. Your probably have in mind to create .02 etc soon(?) It would be good to say a word about that. (As a rule, the registrar's office doesn't like units to create .01 sections if there is no .02 etc.) *(by Vankeerbergen, Bernadette Chantal on 02/09/2021 08:25 AM)*

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Pace, Lauren Kate	02/08/2021 04:20 PM	Submitted for Approval
Approved	Savage, Shari L	02/08/2021 07:46 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	02/09/2021 08:26 AM	College Approval
Submitted	Pace, Lauren Kate	02/18/2021 07:10 AM	Submitted for Approval
Approved	Savage, Shari L	02/18/2021 08:17 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	02/18/2021 11:23 AM	College Approval
Revision Requested	Oldroyd, Shelby Quinn	03/17/2021 01:27 PM	ASCCAO Approval
Submitted	Pace, Lauren Kate	05/28/2021 11:27 AM	Submitted for Approval
Approved	Savage, Shari L	05/28/2021 12:39 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	05/29/2021 02:07 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Hilty, Michael Vankeerbergen, Bernadette Chantal	05/29/2021 02:07 PM	ASCCAO Approval

## **Contemporary Art, Learning, and Public Practice**

Fall 2021: Fridays 9:35am-10:55am

Wexner Center for the Arts

Art Education 5470.01 autumn semester

Instructor: Dionne Custer Edwards

3 Credit Hours Autumn Semester 2020

Fall 2021: Fridays 9:35am-10:55am

Wexner Center for the Arts

Office Hours: 9:30am-10:30am, Tuesdays, and by appointment.

### **Description**

This course will engage with museum studies/museology theoretical frameworks, contemporary application, assorted texts, applied tactics, and techniques of teaching and learning and public practices in contemporary public art spaces such as the Wexner Center for the Arts. Students will study alongside the shifting institutional structures, intentions, and practices of the arts institution operating in the 21<sup>st</sup> century.

This course will survey various topics and texts, offering students theoretical frameworks and applied learning experiences that allow them access to new and developing practices in public arts institutions. Community members interested in the Wexner Center's teaching and learning community may also sit-in/audit this course with permission from the instructor.

The design of this course is to offer students an exploration and examination of integrated public practices throughout the arts institution. Students will explore the myriad ways programming, including teaching, learning, engagement, making, curating, and service, function and intersect in the museum and other public arts and cultural spaces.

### **Course Objectives**

- Students will survey a diverse breadth of museum studies/museology frameworks and critically think about how those frameworks translate into contemporary practices in public arts and cultural spaces.
- Students will examine ideas of public practice by studying the inner workings of select arts and cultural institutions. Areas of study may include programming, institutional processes, infrastructure, inclusion and access, cultural policy, teaching and learning, curation, and advancement/development/fundraising.
- Students will explore the contemporary critical issues and topics of the 21<sup>st</sup> century as those topics and issues intersect with the work of arts and cultural institutions.
- Students will strengthen research and inquiry into the practices of public arts and cultural institutions.
- Students will develop skills of critique and thought work in innovation as it relates to the public practices of arts and cultural institutions of the 21<sup>st</sup> century.

This course takes place over one semester with an optional and instructor-approved independent study the subsequent spring semester; which will allow a select group of

students to deepen their exploration of an interest or area in the museum. Those areas may include K-12 partnerships, community arts programming, gallery practices, public programming, advancement/fundraising, curation, tech/prep, creative services, editorial and PR/media. The initial fall semester will introduce students to a breadth of museum studies/museology frameworks, topics, applications, intersection, and interactive practices. Course readings, discussions, and projects pull from several disciplines including Art Education, Museum Studies, History of Art, Curatorial Studies and the Fine Arts.

The 21<sup>st</sup> century ushers in a new era for museums and public art spaces. Museums will need to shift its spaces and practices to be inclusive, accessible, to remain relevant, and sustainable. Art institutions are reexamining their practices: infrastructure, leadership, inclusion and access, policies, teaching and learning, and curatorial programming. The Wexner Center for the Arts will offer students learning in real-time as this course will focus on contemporary and developing frameworks, applied learning, innovations, institutional processes, new tactics, and the evolving digital and hands-on practices of the museum in a complex socially evolving society.

The course objectives focus on students exploring more of the museum and its public practices and career pathways. Students can take this course if they have interest or are seeking career paths in museum education, curatorial programming, research, fine art, teaching as an artist, design, nonprofit, arts, public, or cultural policy.

\*Upon completion of this course, students who want to pursue an area of interest further, can apply for an independent study in the department of *Learning and Public Practice* at the Wexner Center for the Arts. This independent study will offer students mentorship, and offer a deeper, more hands-on experience within an area of interest in the museum. Space is limited for the independent study during the second semester, and only open to students with prior instructor permission.

#### Instructor Contact Information

Dionne Custer Edwards  
Director of Learning and Public Practice  
custer.12@osu.edu  
Wexner Center for the Arts  
Ohio State University

#### Credit & Advancement in the Program

Credit is available to all enrolled graduate and undergraduate students at The Ohio State University through the Department of Art Administration, Education, and Policy. The Fall course is worth 3 credits; however, you are not required to participate in this program for credit. The subsequent independent study in the Spring semester is worth 2 credits and requires permission from the instructor. Students and non-students interested in applying to become a gallery educator must take this course as a prerequisite.

The first semester of the course will focus on learning in and with museums and the practices that support that learning. This portion of the course is open to any student from any major, but with a focus on AAEP, History of Art, and Arts majors.

The second semester will offer a select group of students to do a deeper independent study to explore a “track” based on interest. Tracks might include programming, gallery practices, community, youth, and family programming, K-12 school partnerships, public programs, creative services, PR/media/communications, or advancement/development. Students will need permission from the instructor, to take the independent study portion of the course.

### Requirements for Successful Course Completion

- Attend all required class sessions and be on time. See attendance policy below. An absence may be excused with good reason, advance notice to the instructor, and makeup of any required work. \*See note below about absences.
- Complete all required readings and assignments.
- Participate thoughtfully and regularly in group discussions during class.
- Complete final paper or project, and presentation

<b>Assignments and Grade Distribution</b>	<b>Percentage of Grade</b>
Attendance	10%
Sharing, Discussion, and Participation	20%
Readings and Reflections	20%
Field Work	10%
“Share and Tell” Bibliography: Quotes, Context Summaries, and Source Citations	20%
Final Project/Presentation	20%

### Fall Grading Scale

A	93 percent and above
A-	90–92 percent
B+	87–89 percent
B	83–86 percent
B-	80–82 percent
C+	77–79 percent
C	73–76 percent
C-	70–72 percent
D+	67–69 percent
D	60–66 percent
E	59 percent and below

The course assignments are subject to change. Therefore, students should not solely rely on the syllabus as the final source of assignments. Students are responsible for all assignments listed on the course schedule and those announced in class. When a class session is missed, it is the responsibility of the student to find out the assignments and

obtain course materials missed from classmates in the learning community.

**Attendance:** Students are strongly urged to be in class and on time, or this part of the grade may suffer. Students that audit the course are still expected to be an active part of the learning community and to follow the guidance of the syllabus. Excessive unexcused absences will impact your overall grade for the semester. Absences are unexcused if a student does not contact the instructor prior to the start of class. If there is an emergency and a student cannot contact the instructor prior to the start of class, that student can contact the instructor when they are able and discuss the reason for the absence.

**Excessive absence will impact your grade.**

\*Examples of absence include not being prepared each week (includes readings), not participating in class, disinterest, excessive tardiness or an unexcused absence where the student was not in contact with the instructor prior to the start of class.

**\*Any class session missed, excused or unexcused, will require the completion of a 1-2 page synthesis paper that both summarizes and considers the main points raised in that week's readings. This paper must be turned in prior to the start of class the following week after the absence to receive credit for reading and participation for that past week's coursework.**

**\*Keep in mind, all other assignments including the synthesis paper must be turned in for that week whether a student has an excused or unexcused absence. The synthesis paper evidences student engagement with the learning material and coursework for the week the student was absent from class.**

Students with Special Needs/Disabilities

It is my intent to make your learning experiences as accessible as possible. If you need an accommodation based on the impact of a disability, you should contact us to arrange an appointment as soon as possible. At the appointment we can discuss the course format, anticipate your needs, and explore potential accommodations. We rely on the Office of Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies. If you have not previously contacted the Office for Disability Services (614) 292- 3307, we encourage you to do so.

The university strives to make all learning experiences as accessible as possible. In light of the current pandemic, students seeking to request COVID-related accommodations may do so through the university's **request process**, managed by Student Life Disability Services. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a

timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

**\*This learning community is centered in diversity, equity, access, and inclusion (DEAI). We welcome diverse identities, ideas, and lived experiences. This learning community will not tolerate discrimination, intimidation, or injustice. As a learning community we must actively check our bias on an ongoing basis, and work towards an inclusive learning community that is diverse in identity, ideas, and lived experiences.**

### Academic Misconduct

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University's Code of Student Conduct, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's Code of Student Conduct and this syllabus may constitute "Academic Misconduct." The Ohio State University's Code of Student Conduct (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's Code of Student Conduct is never considered an "excuse" for academic misconduct, so I recommend that you review the Code of Student Conduct and, specifically, the sections dealing with academic misconduct. If I suspect that a student has committed academic misconduct in this course, I am obligated by University Rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University. If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me. Other sources of information on academic misconduct (integrity) to which you can refer include:

- The Committee on Academic Misconduct web pages ([www.oaa.osu.edu/coam/home.html](http://www.oaa.osu.edu/coam/home.html))
- Ten Suggestions for Preserving Academic Integrity ([www.oaa.osu.edu/coam/tensuggestions.html](http://www.oaa.osu.edu/coam/tensuggestions.html))
- Eight Cardinal Rules of Academic Integrity ([www.northwestern.edu/uacc/8cards.html](http://www.northwestern.edu/uacc/8cards.html))

Ohio State professors and instructors are expected to report suspected cases of academic misconduct to the Committee on Academic Misconduct. (Find the university's rules on academic misconduct here: <http://acs.ohio->



state.edu/offices/oa/procedures.1.0.html.) The most common form of misconduct is plagiarism. Remember that any time you use the ideas or the statements of someone else, you must acknowledge that source in a citation. This includes material you have found on the web. The university provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>.

### **Close Reading, Preparation, and Participation**

Students are expected to come to class prepared to discuss the material assigned for that day. Therefore, all reading assignments must be completed before class. **All course materials and readings will be provided to students at no cost to the student.** In preparation for the class, you should pay close attention to the required readings. You should attempt to interweave your own ideas into the assigned texts by taking a position on the readings that helps open dialogue and debate in the class with your peers; to link theoretical issues, applied practices, with everyday life. You are required to bring your readings to class as we will refer to them often and in specific ways. Marking your text with questions, comments, observations, and ideas that you want to discuss in class is strongly encouraged. Additionally, you will be expected to present and/or turn in a quote from the readings each class period. Each class, students will be randomly chosen to present and discuss their quotes and give context, offer new ideas to further the sentiment of the quote, or present counter notions. See “Close Readings and Reflections.”

This class will primarily be discussion-based. Discussion assists in knowledge development, knowledge maintenance and knowledge sharing. In order to have a discussion, there must be a considerable level of readiness among participants. One cannot just sit and listen to what is being said. Learners must give the readings and discussion respectful attention, be responsive to the class community, and be open enough for the possibility of diverse views, experiences, and perspectives. The expectation is that every student will be prepared to play a key role in the class discussions each week. This can only be done by you reading and engaging in all of the assigned texts, being an active reader (making notes in the margin or other paper), and questioning the information being presented by the author.

On occasion, we will have guests from the field join us in class to add insights to our discussions.

### **Discussion**

Often, class discussions will be led by the learners. For instance, learners will present the main concepts from the assigned reading material as well as lead their peers through a discussion of the material. We will rotate through our class list so that everyone has an opportunity to lead discussions. We will practice leading and participating. We will practice building an engaged and supportive learning community. Below are guidelines for how to lead and participate in discussions.

- The discussion should evidence that learners have carefully prepared.

- Discussions during class should initiate a critical analysis of arguments and insights made in the texts that you engage. It is an opportunity to make assertions against or in line with the texts.
- Discussion participants should be mindful to be interactive and engaging.
- Discussion leads may want to interweave a PowerPoint or images for guidance for a limited amount of time, but not for a static presentation where you read from the PowerPoint for an extended amount of time. The key is engaging with your learner peers. The topics and texts are dynamic; therefore, discussion should also be dynamic in engaging in the material. Discussion should include questions, videos, images, artwork, prompts for group thought work, etc.
- Discussion leads should prepare information, questions and strategies for engagement through a careful reflection of the main points, areas of overlap/divergence and potential connections between that day's readings, readings from previous days, and culture examples (popular culture and art).
- Discussion leads may use a variety of media (Whatever is available to you including but not limited to video, chalkboard, handouts, etc...) to help with understanding and navigation of the topics.
- Discussion leads can devise new ways to explore the material at hand. For example, see Artful Thinking website/ Thinking routines suggested by Harvard Project Zero <http://www.pz.harvard.edu/at/routines.cfm>

### **Share and Tell: Quotable Texts and Connections**

Throughout the semester, as we learn and build on knowledge and practices, we will use quotes as critical and creative roadmaps to guide us through the teachings. We will learn from scholars and practitioners, align or debate, build on ideas, or branch off into new thought work. Each student, each week will bring in a quote to “share and tell” with the class that relates to the readings. By the end of the semester, students will have building blocks and an archive of insights. Each week, learners will be asked to share their quotes from the weekly readings and briefly discuss with the learning community. Learners will be responsible for thinking about these quotes each week; and be prepared to discuss them in class. \*This “share and tell” is in addition to students taking turns leading the class discussions. If it is your week to lead the class discussion, you need to be prepared to both “share and tell,” and to lead the class discussion. **To prepare, students should come to class each week with a quote, and a no more than 250-word context summary of that quote, and a source citation. By the end of the semester, each student should have a quote from each week that can be turned in as a full document: a list of quotes, context summaries, and a source citation for each of the quotes.**

### **Field Notes**

Throughout the semester, students will be assigned field work to further thinking, dialogue, and participation. Field work will allow students to participate in active practices and to contemplate the course content in applied contexts. There will be a variety of opportunities for students to be active learners. This can take on a number of

forms: virtual learning, research and reporting, attending a program in a public space, civic engagement and participation in civic life, attending a talk or panel discussion, attending an arts program or performance, and so on. Field work is to encourage active engagement in the learning. Students will have a variety of opportunities to select field work to study, experience, and participate in as a part of this course. Students will need to be able to evidence your participation in field work. Please inquire if you have questions about how to do this.

**Syllabus Change Policy: This document is a guide for the course and the instructor retains the right to change the syllabus with or without advanced notice.**

Many of the readings for this course will be made available by the instructor. **Students are responsible for bringing in printed or digital copy of the article(s) to class the day they are assigned to follow along and contribute to class discussions.**

## Course Schedule

### Section 1: The Social, Politics, and Intentions of Contemporary Public Arts Spaces

August—September

**Questions: What is public space? What makes an arts space/museum public in today's sociocultural context? What is a Museum?** What were public arts spaces/museums created for? **Who is the public arts space created for?** Who gets to engage with public art spaces? **Who gets to participate? Is engagement with public art spaces equitable, accessible, inclusive, safe?** What is the contribution public arts spaces/museums make to the biodiversity of public life? **What is the responsibility of the public arts space/museum? What public purposes do public arts spaces/museums of contemporary art serve?** How are public arts spaces/museums situated in how society understands public space? **What makes a public arts space/museum public in today's sociocultural context? How have the intentions of public arts spaces changed or stayed the same over time?** How are public arts spaces/museums currently being used? In what ways is the public arts space/museum able to be public? **What can public arts spaces/museums be used for? Where in public arts spaces/museums is public occurring, supported, and sustained?** What does it mean to have public arts space/museum as civic space? **What is the relationship between public art spaces and civic life?** What public purposes do public arts spaces/museums of contemporary art serve? **What else?**

**Field Work:** Choose a mission statement of a public arts organization. Explore the institution's website, social media, and other media communication. Write a reflection about what you understand about the intentions of that organization's statement and how its intentions and mission are reflected in the work of the institution. Conversely, maybe you choose an organization's mission statement and you do not see how the mission and organizational work align. Feel free to write about observations of

misalignment or what you don't understand about the mission and work of that institution.

In your paper, include mission statement and name of organization. Please cite specific examples as evidence.

**Field Work:** What is the difference between public and private space? Define the two as you understand them. Please use examples. What are the differences? Are there similarities?

### **The Social, Politics, and Intentions of Contemporary Public Arts Spaces**

<b>Week 1</b>	<p>Corrin, Lisa G. (1994). <i>Mining the Museum: An Installation Confronting History</i>. <a href="http://historyinpublic.blogs.brynmawr.edu/files/2016/01/Curator_Mining-the-Museum.pdf">http://historyinpublic.blogs.brynmawr.edu/files/2016/01/Curator_Mining-the-Museum.pdf</a></p> <p>Carbonell, Bettina Messias. (2012). <i>Museum Studies: An Anthology of Contexts</i>. Malden, MA: John Wiley &amp; Sons. Chapter 35 (pp. 329-346).</p> <p>Neal, Z. (2010). Seeking common ground: three perspectives on public space. Proceedings of the ICE - Urban Design and Planning, 163(2), 59–66. <a href="https://doi.org/10.1680/UDAP.2010.163.2.59">https://doi.org/10.1680/UDAP.2010.163.2.59</a></p> <p><i>A Return to Public Space</i>. In: Urban Studies, Volume 3: <i>Public Space and Its (Dis)contents</i> (2017). S.Shlipchenko, I. Tyshchenko, eds. Kyiv: Vsesvit PH (originally published in Ukrainian)</p> <p>Coffee, Kevin. (2008). Cultural Inclusion, Exclusion and the Formative Roles of Museums, <i>Museum Management and Curatorship</i>, 23:3, 261-279, DOI: <a href="https://doi.org/10.1080/09647770802234078">10.1080/09647770802234078</a></p>
<b>Week 2</b>	<p>Museum Confidential. (2019, April 11). <i>Confronting an Ugly Past</i> [Podcast]. Retrieved from <a href="https://museumconfidential.libsyn.com/website/confronting-an-ugly-past">https://museumconfidential.libsyn.com/website/confronting-an-ugly-past</a></p> <p>Longoni, Ana. (2018, November) Museum as Public Space: Museum as the Space for Debate and Conflict. <i>Becoming Civic Museums</i>. <a href="https://www.civicmuseums.com/publicspaceforconversation">https://www.civicmuseums.com/publicspaceforconversation</a></p> <p>Low, T. (2004). What is a museum? (1942). In G. Anderson, <i>Reinventing the Museum: historical and contemporary perspectives on the paradigm shift</i> (pp. 30-43). Oxford: Rowman &amp; Littlefield Publishers, Inc.</p> <p>Marta III Raga. (2016, April 27). <i>The Museum Has Become a Public Space</i> [Video]. Public Space.</p>

<p><b>Week 3</b></p>	<p><a href="http://publicspace.org/en/post/the-museum-has-become-a-public-space#:~:text=The%20sociologist%20argues%20that%20museums,for%20wide%20variety%20of%20publics.&amp;text=This%20opens%20in%20a%20new%20window">http://publicspace.org/en/post/the-museum-has-become-a-public-space#:~:text=The%20sociologist%20argues%20that%20museums,for%20wide%20variety%20of%20publics.&amp;text=This%20opens%20in%20a%20new%20window</a></p> <p>Museopunks. (2019, October 10). A New Definition of “Museum” [Podcast]. Retrieved from <a href="https://pod.link/635361892/episode/dGFnOnNvdW5kY2xvdWQsMjAxMDp0cmFja3MvNjIzNjY0Mzkw">https://pod.link/635361892/episode/dGFnOnNvdW5kY2xvdWQsMjAxMDp0cmFja3MvNjIzNjY0Mzkw</a></p> <p>Ntoulia, Elissavet. (2017, May 18). The Birth of the Public Museum. <i>Wellcome Collection</i>. WellcomeCollection.org</p> <p>Art Basel. (2019, January 7). <i>What is the Role of Museums in the Age of Political Polarization?</i> [Video]. YouTube. <a href="https://youtu.be/vMITsC12P8s">https://youtu.be/vMITsC12P8s</a></p> <p>Camille Gajewski. (2017, October 10) <i>The Art Museum as Civic Space</i> [Video]. MuseumNext. <a href="https://www.museumnext.com/article/art-museum-civic-space/">https://www.museumnext.com/article/art-museum-civic-space/</a>  Feliciano, Ivette and Green, Zachary. (2018, November 24). <i>Museums Are Curating an Era of Social</i></p>
<p><b>Week 4</b></p>	<p>Cauleen Smith on How Art Facilitates Protest and Introspection (2020, June 19). Art in America. ArtNews.com <a href="https://www.artnews.com/art-in-america/interviews/cauleen-smith-interview-art-facilitates-protest-and-introspection-1202691811/">https://www.artnews.com/art-in-america/interviews/cauleen-smith-interview-art-facilitates-protest-and-introspection-1202691811/</a></p> <p>Museum Archipelago. (2016, April 4). <i>Framework for Engaging with Art</i> [Podcast audio]. Retrieved from <a href="https://fireside.fm/s/L2KDH6cn+ZlUVKOpD">https://fireside.fm/s/L2KDH6cn+ZlUVKOpD</a>.</p> <p>Raicovich, Laura. (2019, August 16). What Happened When Fred Wilson Dug Beneath a Museum’s Floorboards. Hyperallergic.</p> <p>Dierking, Lynn. Museums as Social Learning Spaces. Slks.Dk <a href="https://slks.dk/fileadmin/user_upload/dokumenter/KS/institutioner/museer/Indsatsomraader/Brugerundersogelse/Artikler/Lynn_Dierking_Museums_as_social_learning_spaces.pdf">https://slks.dk/fileadmin/user_upload/dokumenter/KS/institutioner/museer/Indsatsomraader/Brugerundersogelse/Artikler/Lynn_Dierking_Museums_as_social_learning_spaces.pdf</a></p> <p>Brown, K. and Mairesse, F. (2018), The definition of the Museum Through its Social Role. <i>Curator</i>, 61: 525-539. doi:<a href="https://doi.org/10.1111/cura.12276">10.1111/cura.12276</a></p> <p>Emilie Sitzia (2018) The Ignorant Art Museum: Beyond Meaning-Making, <i>International Journal of Lifelong Education</i>, 37:1, 73-87, DOI: 10.1080/02601370.2017.1373710</p>
<p><b>Week 5</b></p>	<p>Lescaze, Zoë. (2019, December 4). Have We Finally Caught Up with Andrea Fraser? <i>New York Times</i>. <a href="https://nyti.ms/2OIFdS2">https://nyti.ms/2OIFdS2</a></p> <p><i>Movements in Real Time</i> [Video]. PBS News Hour Weekend.</p>

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### **READ AND WATCH:**

Longoni, Ana. (2018, November) Museum as Public Space: Museum as the Space for Debate and Conflict. *Becoming Civic Museums*. <https://www.civictimuseums.com/publicspaceforconversation>

### **WATCH:**

Art Basel. (2019, January 7). *What is the Role of Museums in the Age of Political Polarization?* [Video]. YouTube. <https://youtu.be/vMITsC12P8s>

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## **Section 2: Public Arts Space and Practices**

September—November

**Questions:** What are the practices in public arts spaces? What does it mean to practice in an arts space? **What are practices in arts spaces in service of?** What does public practice look like in arts spaces? **Where do public practices live in arts spaces?** What are the characteristics of art spaces/museum learning environments? **What is the range of public practice in arts spaces?** **How do art spaces name the roles and work of practitioners?** What do practitioners do in art spaces? What are the interventions, tactics, and practices in arts spaces? **What are the transformative opportunities for practitioners in arts spaces?** **How are the practices of arts spaces evolving?** What does it mean to cultivate a sustainable environment for public practice?

**Field Assignment:** Find an example of a museum or another public art space and notice how that space defines and describes its public practices. What does the space say about what it does with the public? How do they describe the work? Who is doing that work? Is it clear? Where is the work happening? How is the work happening? Write a one-page summary with specific examples.

**Field Assignment:** Find two different examples or illustrations of museum positions that engage with the public. You might find examples in education, exhibitions, engagement, communications, or accessibility services. How do these art spaces describe the work of these two positions? What does the work look like or entail? Where does this work “live” in the space? What departments are these positions located in? What else? Write 1-2 pages, citing specific examples.

**Field Assignment:** Bring in the name or title of three different positions in an arts space/museum (from any part of the world). Along with that name/title of the position, include a description of what that position’s role is in the space. This exercise should only require 1-2 pages.

### **Public Arts Space and Practices**

<b>Week 6</b>	Ebitz, D. (2008). Sufficient Foundation: Theory in the Practice of Art Museum Education. <i>Visual Arts Research</i> , 34(2), 14-24. Retrieved June 17, 2020, from <a href="http://www.jstor.org/stable/20715471">www.jstor.org/stable/20715471</a>
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	<p>Museum Confidential. (2019, April 26). <i>What is a Curator?</i> [Podcast audio]. Retrieved from <a href="https://museumconfidential.libsyn.com/website/what-is-a-curator">https://museumconfidential.libsyn.com/website/what-is-a-curator</a></p> <p>American Alliance of Museums. (2020, January 8) Curators Take Flight: Four Curators Cast a Wide Eye on the Shifting Landscape for Curatorial Practice. American Alliance of Museums. <a href="https://www.aam-us.org/2020/01/08/curators-take-flight-four-curators-cast-a-wide-eye-on-the-shifting-landscape-for-curatorial-practice/">https://www.aam-us.org/2020/01/08/curators-take-flight-four-curators-cast-a-wide-eye-on-the-shifting-landscape-for-curatorial-practice/</a></p> <p>Bishop, Claire. (2011, May 1) The Rise (and fall?) of the Curator. IDEA. (pp. 106-116)</p>
<b>Week 7</b>	<p>Burnham, R., &amp; Kai-Kee, E. (2007). Museum Education and the Project of Interpretation in the Twenty-First Century. <i>Journal of Aesthetic Education</i>, 41(2), 11-13. Retrieved June 17, 2020, from <a href="http://www.jstor.org/stable/4140189">www.jstor.org/stable/4140189</a></p> <p>Nathaniel Prottas (2019) Where Does the History of Museum Education Begin? <i>Journal of Museum Education</i>, 44:4, 337-341, DOI: 10.1080/10598650.2019.1677020</p> <p>Williams, B. (1996). An Examination of Art Museum Education Practices Since 1984. <i>Studies in Art Education</i>, 38(1), 34-49. doi:10.2307/1320311</p> <p>Garcia, B., Murawski, M., &amp; Cordova, R. (2012). What We Do Best: Making the Case for the Museum Learning in its Own Right. <i>The Journal of Museum Education</i>, 37(2), 47-55. Retrieved June 15, 2020, from <a href="http://www.jstor.org/stable/41705823">www.jstor.org/stable/41705823</a></p>
<b>Week 8</b>	<p>Museum Buzz. (2019, August 12). 'Access' with Seattle Art Museum's Regan Pro [Audio Podcast]. Retrieved from <a href="http://museumbuzz.libsyn.com/access-with-seattle-art-museums-regan-pro">http://museumbuzz.libsyn.com/access-with-seattle-art-museums-regan-pro</a></p> <p>On View. (2019, June 21). <i>Opening Doors</i> [Podcast audio]. Retrieved from <a href="https://pod.link/1466432059">https://pod.link/1466432059</a>.</p> <p>Kate Forde and Clare Barlow (2020) Embedding Inclusive Practice and Reducing Barriers to Access. MusuemiD. <a href="https://museum-id.com/being-human-embedding-inclusive-practice-and-reducing-barriers-to-access/">https://museum-id.com/being-human-embedding-inclusive-practice-and-reducing-barriers-to-access/</a></p> <p>Swarupa Anila (2017) Inclusion Requires Fracturing, <i>Journal of Museum Education</i>, 42:2, 108-119, DOI: <a href="https://doi.org/10.1080/10598650.2017.1306996">10.1080/10598650.2017.1306996</a></p> <p>Marit Dewhurst &amp; Keonna Hendrick (2017) Identifying and Transforming Racism in Museum Education, <i>Journal of Museum Education</i>, 42:2, 102-107, DOI: <a href="https://doi.org/10.1080/10598650.2017.1311745">10.1080/10598650.2017.1311745</a></p>

<p><b>Week 9</b></p>	<p>Cunningham, Stephanie. (2019, March 18). <i>On the Creation and Growth of Museum Hue</i> [Audio Podcast]. Retrieved from <a href="https://fireside.fm/s/L2KDH6cn+0Vh2zFQF">https://fireside.fm/s/L2KDH6cn+0Vh2zFQF</a></p> <p>Museum Archipelago. (2018, August 20). <i>Museums Are Really Sensitive to Critique. Palace Shaw and Ariana Lee Decided They Don't Care</i> [Audio Podcast]. Retrieved from <a href="https://fireside.fm/s/L2KDH6cn+6W3X4Zq2">https://fireside.fm/s/L2KDH6cn+6W3X4Zq2</a></p> <p>Museum Archipelago. (2018, May 28). <i>Blake Bradford Aims to Increase Number of Black Museum Professionals with Lincoln University Program</i> [Audio Podcast]. Retrieved from <a href="https://fireside.fm/s/L2KDH6cn+qf7BohaY">https://fireside.fm/s/L2KDH6cn+qf7BohaY</a></p> <p>Museum Buzz. (2019, July 29). <i>'Diversity' with Dr. Porchia Moore</i> [Audio Podcast]. Retrieved from <a href="http://emily-kotecki.com/podcast/2019/7/27/diversity-with-dr-porchia-moore">http://emily-kotecki.com/podcast/2019/7/27/diversity-with-dr-porchia-moore</a></p> <p>Museum Confidential. (2020, June 6). <i>We Have Much Work to Do</i> [Audio Podcast]. Retrieved from <a href="https://pod.link/1294540142">https://pod.link/1294540142</a></p> <p>Judith Butler (1988) Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory, <i>Theatre Journal</i> 400 no.4. (pp.519-31). <a href="http://seas3.elte.hu/coursematerial/TimarAndrea/17a.Butler,performative%5B1%5D.pdf">http://seas3.elte.hu/coursematerial/TimarAndrea/17a.Butler,performative%5B1%5D.pdf</a></p>
<p><b>Week 10</b></p>	<p>Fogarty, Lori. (2020, June 12). <i>Our Museum Is Considered a Leader in Equity and Inclusion. Here's What We've Done—and Why We Have a Long, Long Way to Go.</i> ArtNet.com</p> <p>Wendy Ng, Syrus Marcus Ware &amp; Alyssa Greenberg (2017) <i>Activating Diversity and Inclusion: A Blueprint for Museum Educators as Allies and Change Makers</i>, <i>Journal of Museum Education</i>, 42:2, 142-154, DOI: <a href="https://doi.org/10.1080/10598650.2017.1306664">10.1080/10598650.2017.1306664</a></p> <p>BunkerLjubljana. (2011, January 26). <i>Social Work of Museums</i> [Video]. Vimeo. <a href="https://vimeo.com/19213313">https://vimeo.com/19213313</a></p> <p>Bennet, Danielle. (2019). <i>Why Not Museums? The Social Potential of Museums.</i> <i>Theory &amp; Practice: The Museum Scholar.</i></p> <p>Stocks, Zac. (2014, October 20). <i>4 Steps for Successful Museum Social Work.</i> <i>The Inclusion.</i></p>

<p><b>Week 11</b></p>	<p>Kletchka, D. C. Toward Post-Critical Museologies in U.S. Ar</p> <p><b>Work on Final Project Proposal.</b></p> <p>Darlene Clover, Kathy Sanford &amp; Kay Johnson (2018) Museum and gallery pedagogic strategies for change, <i>International Journal of Lifelong Education</i>, 37:1, 1-3, DOI: 10.1080/02601370.2017.1406547</p> <p>Duke, Linda. Aesthetic Thought and Experience: The Museum of Wonder. MuseumID. <a href="https://museum-id.com/aesthetic-thought-experience-museum-wonder-linda-duke/">https://museum-id.com/aesthetic-thought-experience-museum-wonder-linda-duke/</a></p> <p>Kai-Kee, E. (2012). Professional Organizations and the Professionalizing of Practice: The Role of MER, EdCom, and the NAEA Museum Education Division, 1969-2002. <i>The Journal of Museum Education</i>, 37(2), 13-23. Retrieved June 15, 2020, from <a href="http://www.jstor.org/stable/41705820">www.jstor.org/stable/41705820</a></p> <p>Sheppard, B. (2010). Insistent Questions in Our Learning Age. <i>The Journal of Museum Education</i>, 35(3), 217-227. Retrieved June 15, 2020, from <a href="http://www.jstor.org/stable/25801355">www.jstor.org/stable/25801355</a></p>
<p><b>Week 12</b></p>	<p><b>Work on Final Project Proposal and Final Project.</b></p> <p>Fisher, Deborah. (2020, April 29). To Survive the Challenges Ahead, Cultural Institutions Will Need to Redefine the Value of Art. Here's How They Can Do It. ArtNet.com. (<a href="https://news.artnet.com/about/deborah-fisher-1446">https://news.artnet.com/about/deborah-fisher-1446</a>)</p> <p>Hogarth, Brian. (2020, May 6). Code Red for the Museum Education Profession. <i>Art Museum Teaching</i>. <a href="https://artmuseumteaching.com/2020/05/06/code-red/">https://artmuseumteaching.com/2020/05/06/code-red/</a></p> <p>Museum Confidential. (2020, January 10). <i>Colleen Dilenschneider</i> [Audio Podcast]. Retrieved from <a href="https://museumconfidential.libsyn.com/website/colleen-dilenschneider">https://museumconfidential.libsyn.com/website/colleen-dilenschneider</a></p> <p>Kletchka, D. C. Toward Post-Critical Museologies in U.S. Art Museum</p> <p><b>Final project proposal due. Work on Final Project.</b></p>

<p><b>Week 13</b></p>	<p><b>Work on Final Project.</b></p>
<p><b>Week 14</b></p>	<p><b>Final Project: Due December</b></p>
<p><b>Week 15</b></p>	

**Public Arts Space and Practices**

**READ:**

American Alliance of Museums. (2020, January 8) Curators Take Flight: Four Curators Cast a

Wide Eye on the Shifting Landscape for Curatorial Practice. American Alliance of Museums. <https://www.aam-us.org/2020/01/08/curators-take-flight-four-curators-cast-a-wide-eye-on-the-shifting-landscape-for-curatorial-practice/>

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On View. (2019, June 21). *Opening Doors* [Podcast audio]. Retrieved from <https://pod.link/1466432059>.

#### **Towards Access, Intersection, and Inclusion**

What is public practice without access, equity, and inclusion? How do public art spaces evidence their intentions towards access, intersection, inclusion, equity? How do accessibility interventions and tactics in public art spaces manifest? What does accessibility, inclusion, equity look like? What institutions or public art spaces are practicing accessibility, inclusion, equity, with integrity and fidelity? What are the characteristics of accessible and inclusive public practices?

#### **READ:**

Judith Butler (1988) Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory, *Theatre Journal* 40 no.4. (pp.519-31).  
<http://seas3.elte.hu/coursematerial/TimarAndrea/17a.Butler,performative%5B1%5D.pdf>

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Marit Dewhurst & Keonna Hendrick (2017) Identifying and Transforming Racism in Museum Education, *Journal of Museum Education*, 42:2, 102-107, DOI: [10.1080/10598650.2017.1311745](https://doi.org/10.1080/10598650.2017.1311745)

Swarupa Anila (2017) Inclusion Requires Fracturing, *Journal of Museum Education*, 42:2, 108-119, DOI: [10.1080/10598650.2017.1306996](https://doi.org/10.1080/10598650.2017.1306996)

Wendy Ng, Syrus Marcus Ware & Alyssa Greenberg (2017) Activating Diversity and Inclusion: A Blueprint for Museum Educators as Allies and Change Makers, *Journal of Museum Education*, 42:2, 142-154, DOI: [10.1080/10598650.2017.1306664](https://doi.org/10.1080/10598650.2017.1306664)

#### **LISTEN:**

Cunningham, Stephanie. (2019, March 18). *On the Creation and Growth of Museum Hue* [Audio Podcast]. Retrieved from <https://fireside.fm/s/L2KDH6cn+0Vh2zFQF>

Museum Archipelago. (2018, August 20). *Museums Are Really Sensitive to Critique. Palace Shaw and Ariana Lee Decided They Don't Care* [Audio Podcast]. Retrieved from <https://fireside.fm/s/L2KDH6cn+6W3X4Zq2>

Museum Archipelago. (2018, May 28). *Blake Bradford Aims to Increase Number of Black Museum Professionals with Lincoln University Program* [Audio Podcast]. Retrieved from <https://fireside.fm/s/L2KDH6cn+qf7BohaY>

Museum Buzz. (2019, July 29). *'Diversity' with Dr. Porchia Moore* [Audio Podcast]. Retrieved from <http://museumbuzz.libsyn.com/diversity-with-dr-porchia-moore>

Museum Buzz. (2019, August 12). 'Access' with Seattle Art Museum's Regan Pro [Audio Podcast]. Retrieved from <http://museumbuzz.libsyn.com/access-with-seattle-art-museums-regan-pro>

Museum Confidential. (2020, June 6). *We Have Much Work to Do* [Audio Podcast]. Retrieved from <https://pod.link/1294540142>

### **Interventions, Tactics, and Programs**

**What are the practices in public art spaces?** What is centered? **Who is centered?** Are these practices concerned with learning, experiences, social engagement, respite, all of the above, something else? **Do the practices of these public art spaces welcome multiplicity, divergence, other ways of knowing? What are the strategies and practices that pursue equity, justice, humanity?** What is the evidence of that pursuit? How does inclusion, equity, justice show up in a particular kind of strategy or practice?

### **READ:**

Bennet, Danielle. (2019). Why Not Museums? The Social Potential of Museums. Theory &

Practice: The Museum Scholar.

Darlene Clover, Kathy Sanford & Kay Johnson (2018) Museum and gallery pedagogic strategies for change, *International Journal of Lifelong Education*, 37:1, 1-3, DOI: 10.1080/02601370.2017.1406547

Duke, Linda. Aesthetic Thought and Experience: The Museum of Wonder. MuseumID. <https://museum-id.com/aesthetic-thought-experience-museum-wonder-linda-duke/>

Kai-Kee, E. (2012). Professional Organizations and the Professionalizing of Practice: The Role

of MER, EdCom, and the NAEA Museum Education Division, 1969-2002. *The Journal of Museum Education*, 37(2), 13-23. Retrieved June 15, 2020, from [www.jstor.org/stable/41705820](http://www.jstor.org/stable/41705820)

Raicovich, Laura. (2019, August 16). What Happened When Fred Wilson Dug Beneath a

Museum's Floorboards. Hyperallergic.

Sheppard, B. (2010). Insistent Questions in Our Learning Age. *The Journal of Museum Education*, 35(3), 217-227. Retrieved June 15, 2020, from [www.jstor.org/stable/25801355](http://www.jstor.org/stable/25801355)

Stocks, Zac. (2014, October 20). 4 Steps for Successful Museum Social Work. The Inclusionum.

Wexler, A. (2007). Museum Culture and the Inequities of Display and Representation. *Visual Arts Research*, 33(1), 25-33. Retrieved June 17, 2020, from [www.jstor.org/stable/20715431](http://www.jstor.org/stable/20715431)

#### **WATCH:**

BunkerLjubljana. (2011, January 26). *Social Work of Museums* [Video].  
Vimeo. <https://vimeo.com/19213313>

#### **Sustainable and Resilient Practices**

**What are the characteristics of a sustainable practice? How do practitioners acquire resources to do public work?** How are institutions reframing sustainability in an era of uncertain social, environmental, and political concerns?

#### **READ:**

Fisher, Deborah. (2020, April 29). To Survive the Challenges Ahead, Cultural Institutions Will Need to Redefine the Value of Art. Here's How They Can Do It. ArtNet.com.  
<https://news.artnet.com/about/deborah-fisher-1446>

Fogarty, Lori. (2020, June 12). Our Museum Is Considered a Leader in Equity and Inclusion. Here's What We've Done—and Why We Have a Long, Long Way to Go. ArtNet.com

Greater Columbus Arts Council. (2020). Grants and Services Guidelines  
<https://www.gcac.org/wp-content/uploads/2020/06/2020-Grant-Guidelines-FINAL-6.15.2020.pdf>

Hogarth, Brian. (2020, May 6). Code Red for the Museum Education Profession. *Art Museum Teaching*. <https://artmuseumteaching.com/2020/05/06/code-red/>

Migdal, Rebecca. (2018). Freelancing and the Future of Museum Work. *The Museum Scholar*.

Stephanie Lessans Geller, Lester M. Salamon and Kasey L. Mengel (2010) *The Journal of Museum Education*, Vol. 35, No. 2, Mission, Money, and Authority: Part One, pp. 129-140

Straughan, Carly. (2019, June 17). Is the Future of Museums Online and What Might a Virtual



Museum Look Like. *MuseumNext*. <https://www.museumnext.com/article/is-the-future-of-museums-online/>

**Listen:**

Museum Confidential. (2020, June 12). *How We Reopen* [Audio Podcast]. Retrieved from

<https://museumconfidential.libsyn.com/website/how-we-reopen>

Museum Confidential. (2020, March 25). *Engagement in the Age of Coronavirus* [Audio Podcast]. Retrieved from

<https://museumconfidential.libsyn.com/website/engagement-in-the-age-of-coronavirus>

Museum Confidential. (2020, January 10). *Colleen Dilenschneider* [Audio Podcast]. Retrieved

from <https://museumconfidential.libsyn.com/website/colleen-dilenschneider>

**Section 3: Towards Transformative Arts Spaces and Practices**

**Field Assignments:** Attend one Wexner Center for the Arts live-streaming event. Write a one-page summary detailing your experience and takeaways from the event.

**Field Assignments:** Attend one live-streaming event from any US art museum or public arts space. Write a one-page summary detailing your experience and takeaways from the event.

November—December

**Questions: What is required to change a public arts space so that intentions, values, and impact are aligned with what the public truly needs/wants? What does it mean to serve the public?** How do arts spaces and practitioners move from intention to accountable actions? What does it take to change the practices within a public arts space? **Who determines what programs are needed? How do programs and practices get developed, redeveloped, discontinued?** How do practitioners build in research and evaluation strategies? **What is impact, and how do practitioners evidence and evaluate impact and efficacy?** What are the new ideas for critical intervention(s)? **What are best practices in the field?** What is/was radical or transformative then and now? What are the ideas and possibilities for future work? **What are the mechanisms of sustainability?**

**Final Project: Due December 7**

Developing or Re-envisioning a program/practice

- Propose a new public arts program. Program can be a new idea or a re-envisioning of a current public program in an arts space/museum. Consider what audience this program will serve and be engaged with. Consider what is wanted/needed and how you know. Who are the partners that share in the labor and workload?

- Program should have a full summary of intentions and proposed objectives, propose partners, location for programming, audience/participants, and other related details (3-5 pages)
- Program should include an itemized budget that includes estimated program staff salaries, in-kind support, and all other programmatic costs. (Template/examples will be provided)
- Program should include a proposed sample program evaluation (Examples will be provided)
- Write a basic grant for the program (Grant template/examples will be provided)

**READ and WATCH:**

Ohio Museums Association. (2020). Evaluation Strategies for Busy Practitioners. ["Evaluation Strategies for Busy Practitioners" webinar recording](#)  
[Evaluation Strategies for Busy Practitioners webinar presentation](#)  
[\(Adobe PDF File\)](#)

**READ:**

Greater Columbus Arts Council. (2020). Grants and Services Guidelines  
<https://www.gcac.org/wp-content/uploads/2020/06/2020-Grant-Guidelines-FINAL-6.15.2020.pdf>

Ohio Arts Council. (n.d.). *Becoming the Strongest Possible Grant Candidate*.

[Ohio Arts Council Snapshot](#)  
[Ohio Arts Council Grantwriting Tip Sheet](#)  
[Ohio History Fund Information Handout](#)  
[Ohio Humanities Grant Guideline Handout](#)

Straughan, Carly. (2019, June 17). Is the Future of Museums Online and What Might a Virtual

Museum Look Like. *MuseumNext*. <https://www.museumnext.com/article/is-the-future-of-museums-online/>

**LISTEN:**

Museum Confidential. (2020, June 12). *How We Reopen* [Audio Podcast]. Retrieved from

<https://museumconfidential.libsyn.com/website/how-we-reopen>

Museum Confidential. (2020, March 25). *Engagement in the Age of Coronavirus* [Audio Podcast]. Retrieved from

<https://museumconfidential.libsyn.com/website/engagement-in-the-age-of-coronavirus>

**Additional Reading (select passages and chapters)**

(Students are not required to purchase any of the following texts that may be used for this course. To help reduce hardship, and work towards accessibility and equity, the instructor will provide all select readings for the course from these texts.)

Acuff, J. B., & Evans, L. (2014). *Multiculturalism in art museums today*. Lanham, Md: Rowman & Littlefield.

Burton, J. Jackson, S. Willsdon, D. (2016). (Eds.). *Public Servants: Art and the Crisis of the Common Good*. Cambridge, MA: The MIT Press

Carbonell, Bettina Messias. (2012). *Museum Studies: An Anthology of Contexts*. Malden, MA: John Wiley & Sons.

Jung, Y., & Love, A. R. (2017). *Systems thinking in museums: Theory and practice*.

Marstine, J. (2006). *New museum theory and practice: An introduction*. Hoboken: WileyBlackwell.

Orum, Anthony & Neal, Zachary & Editors. (2010). *Common Ground? Readings and Reflections on Public Space*. 10.4324/9780203873960.

## ARTS MANAGEMENT CURRICULUM MAP

ARTS MANAGEMENT	Program Learning Goals			
Required Courses (offered by the unit)	Goal #1	Goal #2	Goal #3	Goal #4
	Students identify the issues, problems and policy interventions impacting contemporary arts and cultural sector	Students analyze the purpose, function, and professional decision making in the arts and cultural organizations	Students understand the professional role and responsibilities of the artist and the cultural worker in society	Students practice the principles of entrepreneurship as applied to the arts
<b>Required CORE Courses (offered inside of the unit)</b>				
2100 Intro to AM	Beginning			
3680 or 3681		Intermediate		
5683 Capstone				Advanced
Applied Learning/ Research 4191/4998				Intermediate/Advanced
<b>ADVANCED LEVEL (Select 18 credits)</b>				
5670: Public Policy and the Arts	Advanced			
5671: Organizational Leadership in the Nonprofit Arts		Advanced		
5672: Managing Cultural Policy Change	Advanced			
5674: The Creative Sector and Creative Cities			Advanced	
5675: International Cultural Relations	Advanced			
5682: Nonprofit Arts Institution Governance and Board Leadership		Advanced		
5683: Developing Arts Careers: Positioning Passion				Advanced
5684: Arts Participation, Cultural Literacy, and Audience Development		Advanced		
5685: Arts/Cultural Organizations: Resource Management & Revenue Streams		Advanced		

## ARTS MANAGEMENT CURRICULUM MAP

5686: Cultural Program Design, Implementation, and Evaluation		Advanced		
5687: The Social World of the Arts			Advanced	
<b>Categories of Courses (may be offered inside or outside of unit)</b>				
3690: Arts Entrepreneurship			Intermediate	
5470.01 Contemporary Art Learning		Intermediate		
5795: 21 <sup>st</sup> Century Museum Issues*			Advanced	
5795: Social Media*		Advanced		
5795: Occupations*			Advanced	
5795: Grantsmanship*				Advanced
<b>Pre-Req-Business (12 credits)</b>				
ECON 2001		Beginning		
BUSMHR 2500		Beginning		
MATH 1130 (or higher)	Beginning			
CS&E 1111	Beginning			
<b>BUSINESS CORE COURSES (9 credits)</b>				
ACCTMIS 2000		Intermediate		
BUSFIN 3120		Intermediate		
BUSMHR 3510			Intermediate	
<b>General Education courses</b>				
<b>*special topics courses</b>				