Term Information

Effective Term   Autumn 2024

General Information

Course Bulletin Listing/Subject Area	History of Art
Fiscal Unit/Academic Org	History of Art - D0235
College/Academic Group	Arts and Sciences
Level/Career	Graduate
Course Number/Catalog	7190
Course Title	Curatorial Practicum: Exhibition Making and Institutional Structures
Transcript Abbreviation	Curatorial Pract
Course Description	This class introduces graduate students to the operations, practices, missions of the various departments that comprise an art institution and how they relate to the final exhibition that a public encounters in the gallery.
Semester Credit Hours/Units	Fixed: 4

Offering Information

Length Of Course	14 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	Graduate standing or permission of instructor
Exclusions	
Electronically Enforced	No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	50.0703
Subsidy Level	Doctoral Course
Intended Rank	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	• Through field trips, expert guest visits, and structured, scaffolded assignments toward a large final project, students will come to understand how to produce all the components of a museum exhibition.
Content Topic List	• Curatorial practice
	• Art Museum Institutional Protocols
	• Contemporary Art
Sought Concurrence	No

Attachments

• HA 7190 - Syllabus.pdf: Revised Syllabus

(Syllabus. Owner: Whittington,Karl Peter)

Comments

• Syllabus revised to include updated SLDS and religious accommodations statements. *(by Whittington,Karl Peter on 02/13/2024 02:28 PM)*

• Please see Subcommittee feedback email sent 02/13/2024. *(by Hilty,Michael on 02/13/2024 08:57 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Whittington,Karl Peter	01/30/2024 10:55 AM	Submitted for Approval
Approved	Whittington,Karl Peter	01/30/2024 10:55 AM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	01/30/2024 10:58 AM	College Approval
Revision Requested	Hilty,Michael	02/13/2024 08:57 AM	ASCCAO Approval
Submitted	Whittington,Karl Peter	02/13/2024 02:28 PM	Submitted for Approval
Approved	Whittington,Karl Peter	02/13/2024 02:28 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	02/13/2024 05:11 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Hilty,Michael Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	02/13/2024 05:11 PM	ASCCAO Approval

HISTART 7190: Curatorial Practicum: Exhibition Making and Institutional Structures

Syllabus

HISTART 7190| Autumn 2024

Course Information

- **Course times and location:** Tuesday/Thursdays 12:10 pm - 2:00 pm
- **Location:** Pomerene 240
- **Credit hours:** 4
- **Mode of delivery:** In Person

Instructor

- **Name:** Dr. Kris Paulsen, Associate Professor, History of Art
- **Email:** Paulsen.20@osu.edu
- **Office location:** 210 Pomerene Hall
- **Office hours:** Email for appointment, in person or zoom.
- **Preferred means of communication:**

  o My preferred method of communication for questions is **email.**

  o My class-wide communications will be sent through the Announcements tool in CarmenCanvas. Please check your notification preferences (go.osu.edu/canvas-notifications) to be sure you receive these messages.

  o Do not leave messages that require a response as a comment on an assignment. Send an email.

  o I attempt to answer email as quickly as possible during business hours. I do not answer email after 5:30 pm or before 8:00 am. Do not expect a response to an email over a weekend or holiday. If you do not hear back from me in 2 business days, please feel free resend your message – it may have been lost in the shuffle or caught by spam.

Course Description

This class introduces graduate students to the operations, practices, missions of the various departments that comprise an art institution and how they relate to the final exhibition that a public encounters in the gallery. Through field trips, expert guest visits, and structured, scaffolded assignments toward a large final project, students will come to understand how to produce all the components of a museum exhibition and understand the role each department of the institution plays in producing and supporting exhibitions. The goal of this course is to not only train students to curate exhibitions, but to also understand and respect the labor and workflows of the institution as a whole. It may appear, from the outside, that curators are solely responsible for the exhibitions we see. This is obviously, upon consideration, not the case. To be an effective curator, one must be aware of the production process beyond concept and artist selection, and the internal deadlines and protocols in place to make sure exhibitions open on time, on budget, and with the timely collaboration of colleagues. By the end of the semester, students will have drafted materials representing the outputs of each department of the museum, producing a complete dossier of an executable exhibition for one of our campus or local spaces.

Learning Outcomes

By the end of this course, students should successfully be able to:

·	Develop an exhibition proposal, including all information required for installation, such as checklists, introductory and wall text, didactics, and floor plans.

·	Produce all the components necessary for materially supporting and promoting the exhibition, including budgets, grant applications, marketing materials, and press releases.

·	Generate collateral film, public, and educational programming to run alongside the exhibition.

·	Proficiently use the standard tools of the industry, including Sketchup.

·	Understand the roles of the various departments in the museum, the kinds of work they each produce, their relationship to the final exhibition, and how curators work in concert with institutional team members.

·	Evaluate the success of exhibition proposals relative to different institutions and their missions and needs.

How This Course Works

Mode of delivery: This course is 100% IN PERSON. You must attend class in person during the scheduled meeting times. Attendance and participation are part of your grade.

Where we Meet: In general, we will hold class in our seminar room in Pomerene Hall, however many weeks we will travel to either The Wexner Center for the Arts (on campus),The Columbus Museum of Art or Urban Arts Space (both off-campus in downtown Columbus). Please take this into consideration when enrolling in this course. On days we go to the CMA, we will schedule

some travel time into our meeting, but you may wish to keep this in mind or plan ahead to make sure you make your way to other appointments in a timely manner.

Pace of activities: This course is divided into weekly topics that correspond to visits to local institutions and meetings with the professionals that work in those departments. Each topic will correspond to a scaffolded assignment that builds toward the final project of a complete exhibition proposal and dossier.

Credit hours and work expectations: This is a four [4] credit-hour course. According to Ohio State bylaws on instruction (go.osu.edu/credithours), students should expect around [4] hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to [8] hours of homework (reading and assignment preparation, for example) to receive a grade of [C] average.

Attendance and participation requirements: Research shows regular participation is one of the highest predictors of success. With that in mind, I have the following expectations for everyone's participation:

· **Attending In Person Meetings**: **once per week**
You are expected attend every meeting of the class. Please see the attendance and participation rubric on Carmen for how participation grades are calculated. As you will see this is a flexible system that accounts for your overall participation and engagement in the course. You do not lose a particular number of points for each absence, for example, but you receive a grade based on the consistency of your attendance and performance in discussions overall.

· **Office hours**: **optional by appointment**
Please contact by email Prof. Paulsen if you want to meet in person or over Zoom.

Required Materials and/or Technologies

· Carmen access – Most of our readings and are available through Carmen. All readings and handouts will be circulated through Carmen with the exception of those in our textbook (below).

· Textbook: Adrian George, *The Curator's Handbook* (Thames & Hudson) ~$20 harback/$14 ebook. Available at the Wexner Center for the Arts Bookstore, the Campus Bookstore and from online retailers.

· A trial version of Sketchup (available for free download), licensed copy, or use the department version available on the computer in the graduate reading room.

Required Equipment

· **Computer:** current Mac (MacOS) or PC (Windows 10) with high-speed internet connection for submitting work, accessing Carmen and course materials.

· **Other:** a mobile device (smartphone or tablet) to use for BuckeyePass authentication

If you do not have access to the technology you need to succeed in this class, review options for technology and internet access at go.osu.edu/student-tech-access.

Required Software

Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Visit the installing Office 365 (go.osu.edu/office365help) help article for full instructions.

CarmenCanvas Access

You will need to use BuckeyePass (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you do each of the following:

· Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device (go.osu.edu/add-device) help article for step-by-step instructions.

· Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.

· Install the Duo Mobile application (go.osu.edu/install-duo) on all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357 (HELP) and IT support staff will work out a solution with you.

Technology Skills Needed for This Course

· Basic computer and web-browsing skills

· Navigating CarmenCanvas (go.osu.edu/canvasstudent)

Technology Support

For help with your password, university email, CarmenCanvas, or any other technology issues, questions or requests, contact the IT Service Desk, which offers 24-hour support, seven days a week.

· **Self Service and Chat**: go.osu.edu/it

· **Phone:** 614-688-4357 (HELP)

· **Email:** servicedesk@osu.edu

How Your Grade is Calculated

Assignment Category	Percentage of Grade
Scaffolded assignments (10 total)	30%
Peer Reviews of Scaffolded Assignments (5 total)	10%
Participation	20%
Final Presentation	10%
Final Exhibition Dossier	30%

See Course Schedule for due dates.

Descriptions of Major Course Assignments

Scaffolded Assignments

Description: See assignments on Carmen.
In preparation for the final dossier, students will produce drafts of the individual elements over the course of the semester. Students will continue to refine and edit these documents with feedback from the professor and peers as we move toward the final project. Most weeks, students will come to class prepared with a working draft of one of the elements of the final dossier. Work will be submitted to the professor and a peer editor for feedback. Each assignment is graded on a 10 points scale. See rubric on Carmen.

Peer Review Assignments

Description: See detailed assignments on Carmen.
Students will submit 5 of their scaffolded assignments for peer review through Carmen. Carmen will randomly pair peer reviewers for each element. Student will provide detailed feedback for their peer. Their comments should address content, structure, and editing. Please use the associated peer review worksheet for each assignment. Peer editors must upload the worksheet to Carmen along with their comments and document markup by the date listed on the syllabus. Each is graded out of 4 points: 2 pt. for your submission, 2 pt. for your editing work. See rubric on Carmen and information on late work below.

Final Exhibition Dossier

Description: See detailed instructions on Carmen.
Students will produce a dossier for an exhibition aimed at a specific location/institution (for example: Hopkins Hall Gallery, Urban Arts Space, Columbus Museum of Art). The dossier will

include an abstract, narrative proposal, checklist, wall texts and didactics, press release, budget, sample grant application, installation plan, and collateral educational or public program. While these elements derive from the scaffolded assignments each piece of the proposal should undergo extensive revision, refinement, and improvement between the draft versions and the final form. Graded out of 100 points. See rubric on Carmen.

Final Presentation

Description: See full description and rubric on Carmen.

On the last two class meetings of the semester, student will present their exhibition during a 10-minute presentation, followed by feedback. The audience will include the professor, classmates, departmental faculty, and some of our esteemed visitors from the course of the semester. The point of the presentation is not to include every aspect of the dossier into the talk, but to distill the project into broad, compelling strokes. Graded out of 100 points. See rubric on Carmen.

Attendance & Participation

Description: Attendance and participation make up 20% of your grade for this class. You are expected attend every meeting of the class. This course is a seminar and thus requires consistent and active participation from all members of the course. Additionally, since we will be visiting with museum professionals many of the weeks. All students are required to be respectful of the other members of the class and our esteemed visitors. We may discuss sensitive cultural and political topics in this class, and it is imperative that we maintain a respectful, civil, and supportive learning community in which we can share ideas. Always treat your peers with courtesy and respect and be aware that different people may hold radically different points of view. We may disagree with one another, but we will always aim to do so amicably and respectfully. Remember that tone (especially sarcasm or jokes) may not come across clearly or as intended. Graded out of 10 points.

Please see the attendance and participation rubric on Carmen for how participation grades are calculated. As you will see this is a flexible system that accounts for your overall participation and engagement in the course. You do not lose a particular number of points for each absence, for example, but you receive a grade based on the consistency of your attendance and performance in discussions overall.

Late Assignments

Please refer to Carmen for due dates.

· Peer Review Assignments: You have a responsibility to turn in your work on time to your partner. Failure to do so slows your progress as well as theirs. Late work submitted to the peer reviewer will lose one point. Comments returned late to your reviewer will also lose one point.

· If you need an extension on an assignment turned into the professor for a grade, please ask for one at least 12 hours before the deadline. There is no penalty for late assignments, but extensions must be in advance.

Grading Scale

93–100: A
90–92.9: A-
87–89.9: B+
83–86.9: B
80–82.9: B-
77–79.9: C+
73–76.9: C
70–72.9: C-
67–69.9: D+
60–66.9: D
Below 60: E

Discussion and Communication Guidelines

[Example: The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

· **Tone and civility**: Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online. I will provide specific guidance for discussions on controversial or personal topics.

· **Citing your sources**: When we have academic discussions, please cite your sources to back up what you say. For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.

· **Backing up your work**: Consider composing your academic work in a word processor, where you can save your work, and then copying into the Carmen assignments.

Academic Integrity Policy

See Descriptions of Major Course Assignments for specific guidelines about collaboration and academic integrity in the context of this online class. Your written assignments should be **your own original work**. You should **work alone on all individual assignments**. On formal assignments, you should follow Chicago style to cite the ideas and words of your research sources. We will engage in peer editing of our materials, but you are encouraged to ask a trusted person to proofread your assignments before you turn them in but no one else should revise or rewrite your work. All assignments are checked by the professor and by Turnitin software for plagiarism. The point of this class is to prepare you to succeed in a professional

situation. Using AI tools to complete your work is unprofessional and unacceptable. Please see the statement below about why one should not use AI tools.

Ohio State's Academic Integrity Policy

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 (studentconduct.osu.edu), 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.

Statement on the use of ChatGPT and other AI text-generating software in this course:

As the university has clearly stated, the use of ChatGPT and other AI text-generating software to complete course assignments constitutes academic dishonesty unless the instructor has specifically instructed you to use it. **The use of AI software is not permitted in this course**. The point this class is to actually acquire the professional skills needed to be a curator. You must learn how to discuss, compare, and critically engage with works of art from a range of times and places, and synthesize this information for others. Using AI software to complete your course assignments robs you of the ability to learn and practice these skills.

Equally important, though, is that using ChatGPT or other AI text-generating software to write your course assignments for you will undoubtedly lead to you turning in **papers that include false and made-up information**. When asked to compare or discuss works of art (paintings, buildings, sculptures, films) or academic articles and texts, ChatGPT will often get some things right. But more often it will completely fabricate things. It will convincingly argue a point about a scene from a film that does not actually take place. It will discuss a figure in a painting that is not actually there. It thus creates content that is often fundamentally meaningless and, moreover, embarrassing for the person who turned it in. These kinds of errors may not be evident to you if you use ChatGPT to generate a paper for you, but your instructors will recognize it easily because we are intimately familiar with the art objects and historical circumstances of this material.

For more information, see the University's webpage on Artificial Intelligence and Academic Integrity: https://oaa.osu.edu/artificial-intelligence-and-academic-integrity

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:

·   Committee on Academic Misconduct (go.osu.edu/coam)

·   Ten Suggestions for Preserving Academic Integrity (go.osu.edu/ten-suggestions)

·   Eight Cardinal Rules of Academic Integrity (go.osu.edu/cardinal-rules)

Copyright for Instructional Materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Creating an Environment Free from Harassment, Discrimination, and Sexual Misconduct

The Ohio State University is committed to building and maintaining a community to reflect diversity and to improve opportunities for all. All Buckeyes have the right to be free from harassment, discrimination, and sexual misconduct. Ohio State does not discriminate on the basis of age, ancestry, color, disability, ethnicity, gender, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, pregnancy (childbirth, false pregnancy, termination of pregnancy, or recovery therefrom), race, religion, sex, sexual orientation, or protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. Members of the university community also have the right to be free from all forms of sexual misconduct: sexual harassment, sexual assault, relationship violence, stalking, and sexual exploitation.

To report harassment, discrimination, sexual misconduct, or retaliation and/or seek confidential and non-confidential resources and supportive measures, contact the Office of Institutional Equity:

1.   Online reporting form at equity.osu.edu,

2.   Call 614-247-5838 or TTY 614-688-8605,

3.   Or email equity@osu.edu

The university is committed to stopping sexual misconduct, preventing its recurrence, eliminating any hostile environment, and remedying its discriminatory effects. All university employees have reporting responsibilities to the Office of Institutional Equity to ensure the university can take appropriate action:

·   All university employees, except those exempted by legal privilege of confidentiality or expressly identified as a confidential reporter, have an obligation to report incidents of sexual assault immediately.

·   The following employees have an obligation to report all other forms of sexual misconduct as soon as practicable but at most within five workdays of becoming aware of such information: 1. Any human resource professional (HRP); 2. Anyone who supervises faculty, staff, students, or volunteers; 3. Chair/director; and 4. Faculty member.

Religious Accommodations

It is Ohio State's policy to reasonably accommodate the sincerely held religious beliefs and practices of all students. The policy permits a student to be absent for up to three days each academic semester for reasons of faith or religious or spiritual belief.

Students planning to use religious beliefs or practices accommodations for course requirements must inform the instructor in writing no later than 14 days after the course begins. The instructor is then responsible for scheduling an alternative time and date for the course requirement, which may be before or after the original time and date of the course requirement. These alternative accommodations will remain confidential. It is the student's responsibility to ensure that all course assignments are completed.

Your Mental Health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand mental health resources (go.osu.edu/ccsondemand) are available. You can reach an on-call counselor when CCS is closed at 614- 292-5766. **24-hour emergency help** is available through the National Suicide Prevention

[Lifeline website](#) (suicidepreventionlifeline.org) or by calling 1-800-273-8255(TALK). The Ohio State Wellness app (go.osu.edu/wellnessapp) is also a great resource.

Accessibility: Requesting Accommodations

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. 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.

If you are isolating while waiting for a COVID-19 test result, please let me know immediately. Those testing positive for COVID-19 should refer to the Safe and Healthy Buckeyes site for resources. Beyond five days of the required COVID-19 isolation period, I may rely on Student Life Disability Services to establish further reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or slds.osu.edu.

Accessibility of Course Technology

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations as early as possible.

· CarmenCanvas accessibility (go.osu.edu/canvas-accessibility)

· Streaming audio and video

· CarmenZoom accessibility (go.osu.edu/zoom-accessibility)

Course Schedule

Week 1	Introduction:
Topic:	This week we will begin with an overview of the course, expectations, assignments, and the institutions with which we will partner this semester. We will become familiar with the format, structure, and components of an exhibition proposal, as well as the supporting materials necessary for mounting an exhibition.
Aug. 20	Introduction to the course, syllabus, and requirements.

Aug. 22	Read: · J. Morgan, "What is a Curator?" (21-29) · E. Filipovic, "What is an Exhibition?" (73-81) · Kate Fowle, "Who Cares?: Understanding the Role of the Curator Today" (26-35) · George, *The Curator's Handbook* (1-27)
Week 2	**Exhibitions**
Topic:	This week, we visit Wexner Center for the Arts to meet with Senior Curator Kelly Kivland. Kivland will walk us through her exhibition to talk to us about what an exhibition looks like from the position of the curator. She will discuss process from generating an idea to installation. We continue our discussion of what it means to be a curator and the ethical relationships implied in this role.
Aug. 27	Read: Selections on "Curatorial Ethics": · Fischli & Weiss, "How to Work Better" (189-190) · Anthony Huberman, "Take Care" (190-194) · Peter Eleey, "What About Responsibility" (195-200)
Week 3	**Exhibition Proposals**
Topic:	This week we will begin working toward our end goal: the exhibition proposal. We will look at a series of exhibitions, particularly current proposals up on Independent Curators International's website and those recently produced by other curatorial studies programs. We will analyze the exhibition abstract and description as a genre of writing and learn to produce examples of the form.
Sept. 3	Read: · Links to ICI proposals, see Carmen · George, *The Curator's Handbook* (28-88)
DUE Sept. 3	Scaffolded Assignment 1: Initial Proposal Abstract.
Sept. 5	Proposal Workshop
DUE Sept. 5	Peer Review Assignment 1: Initial Proposal Abstract. Comments returned to Peer Reviewer. Follow up comments added after workshop. See assignment on Carmen
Week 4	**Independent Curating**
Topic:	We continue our discussion about the role of curators within art institutions, their social and ethical responsibilities, and the particular working conditions and professional expectations for independent curators. We will continue to workshop our proposals.

Sept. 10	Special Guest: James Voorhies, Curator, Bass Museum of Art. Classroom Visit with Voorhies (OSU PhD, MA, and BA) to talk about a career as an independent and institutional curator. Wexner Center for the Arts public talk at 5:00pm. Read: · James Voorhies, B*eyond Objecthood: The Exhibition as a Critical Form Since 1968* (1-62) · James Voorhies, *Postsensual Aesthetics: On the Logic of the Curatorial* (1-18; 59-75)
Sept. 12	Read: · Andras Szanto, "Editing as Metaphor" (69-78) · David Carrier, "Why Curators Matter" (79-90) · Jean Hubert Martin, "Independent Curatorship" (36-45) · Sara Arrhenius, "Independent Curating within Institutions without Walls" (99-107)
DUE Sept. 12	Scaffolded Assignment 2: Initial Proposal Abstract. Revised draft due.
Week 5	**Directors**
Topic:	This week, we visit the Wexner Center for the Arts to meet with Gaëtane Verna (or to talk about what directors do and what they look for in curators and proposed projects. We spend the second half of the meeting learning about the collections the institution holds – large or small – and how they are activated in exhibitions and through loans. This will prepare us for our discussion of collection rehangs and rearrangements.
Sept. 17	Meet outside the bookstore at the Wex at 12:15
Sept. 19	Read: · Burcaw, *Introduction to Museum Work* (1-55; 73-92)
Week 6	**Collecting Institutions**
Topic:	The needs of collection-based institutions differ from those of Kunsthalles or galleries. We will collectively work through what a rehang of a room at the CMA might look like by drawing upon their collection in storage. Learning an institution's collection and imagining how it might be reactivated is a key task for new curators at collecting institutions.
Sept. 24	Meet at CMA by 12:30. Coordinate rides on Carmen. Read: · Look through the CMA's collection database, linked on Carmen. · Explore the collection rooms at various institutions, linked on Carmen. Consider how thematic versus historical arrangements operate in preparation for our discussion.

Sept. 26	Read: · Burcaw, *Introduction to Museum Work* (1-55; 73-92)
Week 7	**Proposal Workshop**
Topic:	Today, we review preliminary proposals as a group. Turn in your Extended Proposal to your peer editor and provide feedback before the class meeting. Be prepared to workshop these in class.
Oct. 1	In class: · Proposal workshop. Complete reviews before class.
DUE Oct. 1	Scaffolded Assignment 3: Extended Exhibition Proposal Revised draft due to professor and peer reviewer. See assignment on Carmen.
Oct. 3	In class: Proposal workshop, continued with peer input.
DUE Oct. 3	Peer Review Assignment 2: Extended Exhibition Proposal. Return comments to partner by this date.
Week 8	**Registrars: How an exhibition comes together**
Topic:	We return to the CMA to visit with Nicole Rome, Chief Registrar, and visit an exhibition to understand what it looks like from the perspective of the person who must get all the work safely to and from the museum. CONTRACTS
Oct. 8	Read: · George, *The Curator's Handbook* (152-211) · *Hallinan, "A Day in the Life of an Associate Registrar" (np)* · *Weissman, "How Do a Museum Registrar and an Art Handler Do Their Jobs: Interviews with MoMA's Stephen Wheeler and Sarah Wood" (podcast, 54:10)*
Due Oct. 8	Scaffolded Assignment 4: Preliminary checklist, including locations/ownership of all works and expected shipping conditions. See assignment on Carmen.
Oct. 10	NO CLASS – AUTUMN BREAK
Week 9	**Exhibition Design and Installation**
Topic:	We return to the Wex to view their current exhibitions from the perspective of installation, layout, and design. Curator Daniel Marcus leads us on this tour. On the second meeting we begin to learn Sketchup, the primary software used for planning installations.
Oct. 15	Meet in front of the Wexner Center Bookstore at 12:15
DUE Oct. 15	Scaffolded Assignment 5: Installation Plan. Plan an initial installation layout on the institution floorplans (provided on Carmen)

Oct. 17	Read: · Do Sketchup Tutorials, linked on Carmen. Come to class prepared to work together on our models.
Week 10	**Design, Publications, and Editorial**
	This week we address the various kinds of texts one needs for an exhibition (such as object labels and wall text, didactics, and introductory texts) and those that augment and extend the exhibition (such as gallery guides and catalogs). We will look at examples together and compare the editorial guidelines from the Wexner Center for the Arts and the Columbus Museum of Art. Graphic designer Ryland Wharton will visit our class today to talk us though how graphic design shapes how we understand exhibitions and the artwork within them.
Oct. 22	Read: · TBD – suggestion from designer
DUE Oct. 22	Scaffolded Assignment 6: Object Labels Draft two object labels and your opening text following CMA editorial guidelines. Turn into Peer editor. See instructions on Carmen.
Oct. 24	Writing Workshop and discussion of editorial guidelines
DUE Oct. 24	Peer Review Assignment 3: Object Labels. Comments due back to your peer by this date.
Week 11	**Marketing**
Topic:	Today we meet with the Wexner's marketing department to learn how exhibitions are advertised, promoted, and described for a general public. The marketing department will explain what they need from curatorial teams – and when they need it – to effectively promote and market your exhibition and related programming. In the second half of the class we will workshop turning our exhibition abstracts into press releases.
Oct. 29	Read: · Linked press releases and website text for exhibitions.
DUE Oct. 29	Scaffolded Assignment 7: Draft an initial press release for your exhibition following the CMA or Wexner guidelines. See assignment on Carmen.
Oct. 31	Press release workshop
DUE Nov. 31	Peer Editing Assignment 4: Press Release Return comments on your partner's work by this date.
Week 12	**Development, Fundraising, and Grant Writing**
Topic:	Today we learn how to develop a budget and grant proposal. Maureen Carroll, Director of Development from the CMA visits our class today.

Nov. 5	Read: · Grant proposals and budget worksheets on Carmen. · Look at the WAGE Calculator and see what you would need to pay artists at various institutions. (see Carmen for updated operating budgets at the CMA and Wex) https://wageforwork.com/fee-calculator
Nov. 7	Budget workshop
DUE Nov. 7	Scaffolded Assignment 8: Budget and Grant Proposal. See assignment and worksheets on carmen
Week 13	**Public and Educational Programming**
Topic:	Representatives from the Wexner's public practice and CMA's educational teams visit our classroom. We discuss how public programming and education relate to exhibitions, how events are conceptualized and planned at each institution, and what the responsible departments need from curators to do their work.
Nov. 12	Read: · Links to educational mission statements at CMA and Wex. · Links to educational programs for current exhibitions at CMA and Wex.
Nov. 14	Read: · J. Gaitan, "What is a Public?" (33-39) · Burcaw, "Interpretation in the Museum" (121-162)
DUE Nov. 14	Scaffolded Assignment 9: Public Programming and Educational Proposal. See Assignment on Carmen.
Week 14	**Peer Editing Day**
Topic	Editing Workshop
Nov. 19	Come to class prepared for group discussion of assignments.
DUE Nov. 19	Scaffolded Assignment 10: Draft Dossier Turn in your draft dossier to your peer editor
Nov. 21	Workshop and discussion continued.
DUE Nov. 21	Peer Review Assignment 5: Draft Dossier Provide feedback to your peer by the class meeting time. Be prepared to discuss with your editor.
Week 15	**Presentation Pitches**
Topic:	Final presentations of Exhibition Proposals. Upload final Power Point Presentations to Carmen before our class meeting. Be prepared to present for under 10 minutes on your exhibition in front of classmates and professional guests.
Nov. 26	Come to class prepared to present and provide comment on your peers' work.

DUE Nov. 26	All students must have their presentations prepared by today. The order of presentations will be decided at random by drawing names.
Nov. 28	THANKSGIVING BREAK—NO CLASS
Week 16	**Presentation Pitches**
Topic:	Final presentations of Exhibition Proposals. Upload final Power Point Presentations to Carmen before our class meeting. Be prepared to present for under 10 minutes on your exhibition in front of classmates and professional guests. A special meeting time will be arranged if we cannot accommodate all students during our allotted class time.
Dec. 3	Come to class prepared to present and provide comment on your peers' work.
DUE Dec. 10	Final Dossier uploaded to Carmen by 11:59pm Wednesday, April 26.